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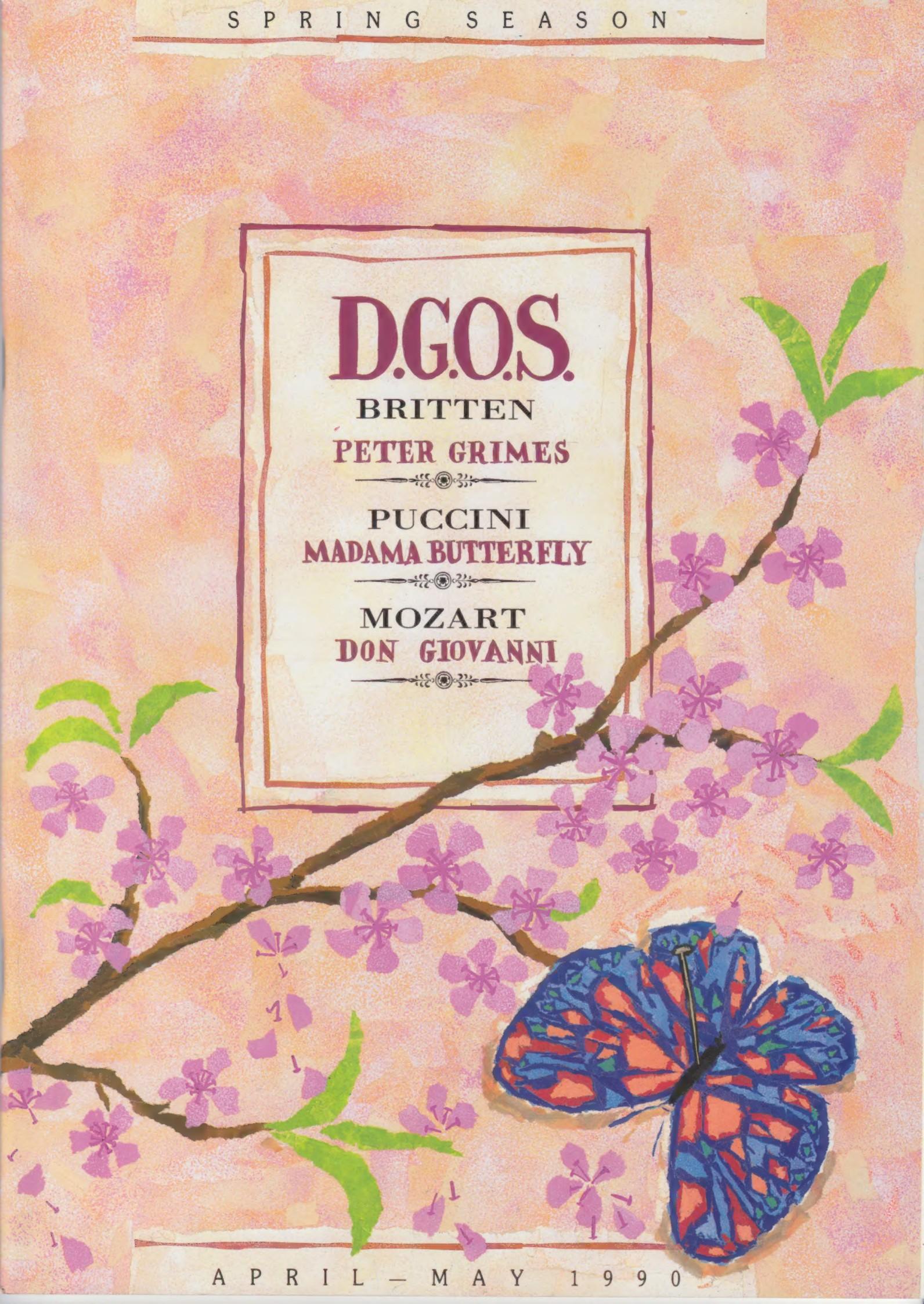
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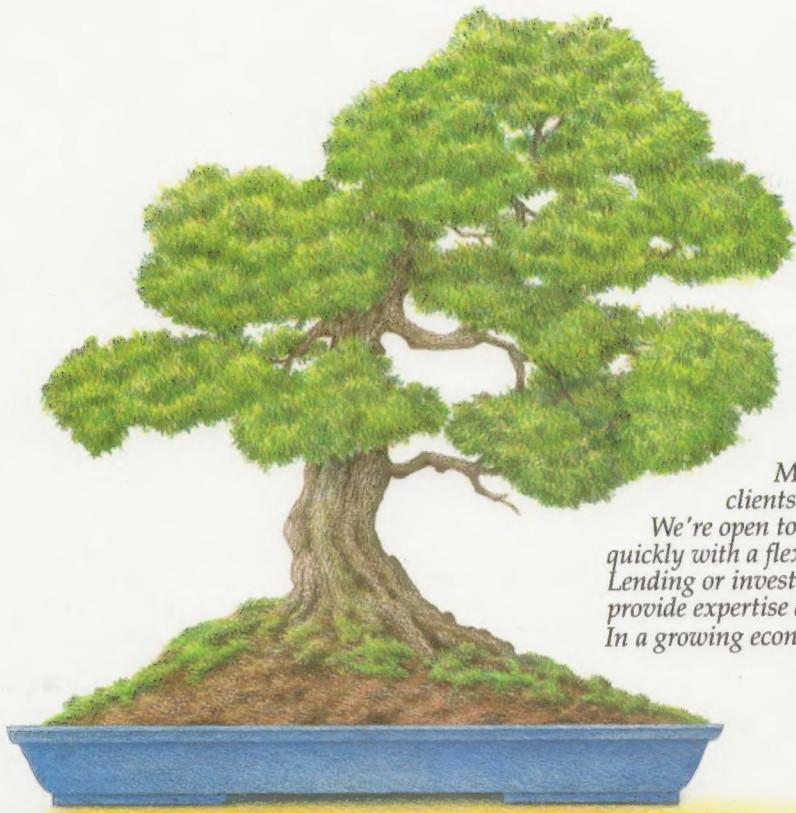
BRITTEN
PETER GRIMES

PUCCINI
MADAMA BUTTERFLY

MOZART
DON GIOVANNI

A P R I L — M A Y 1 9 9 0





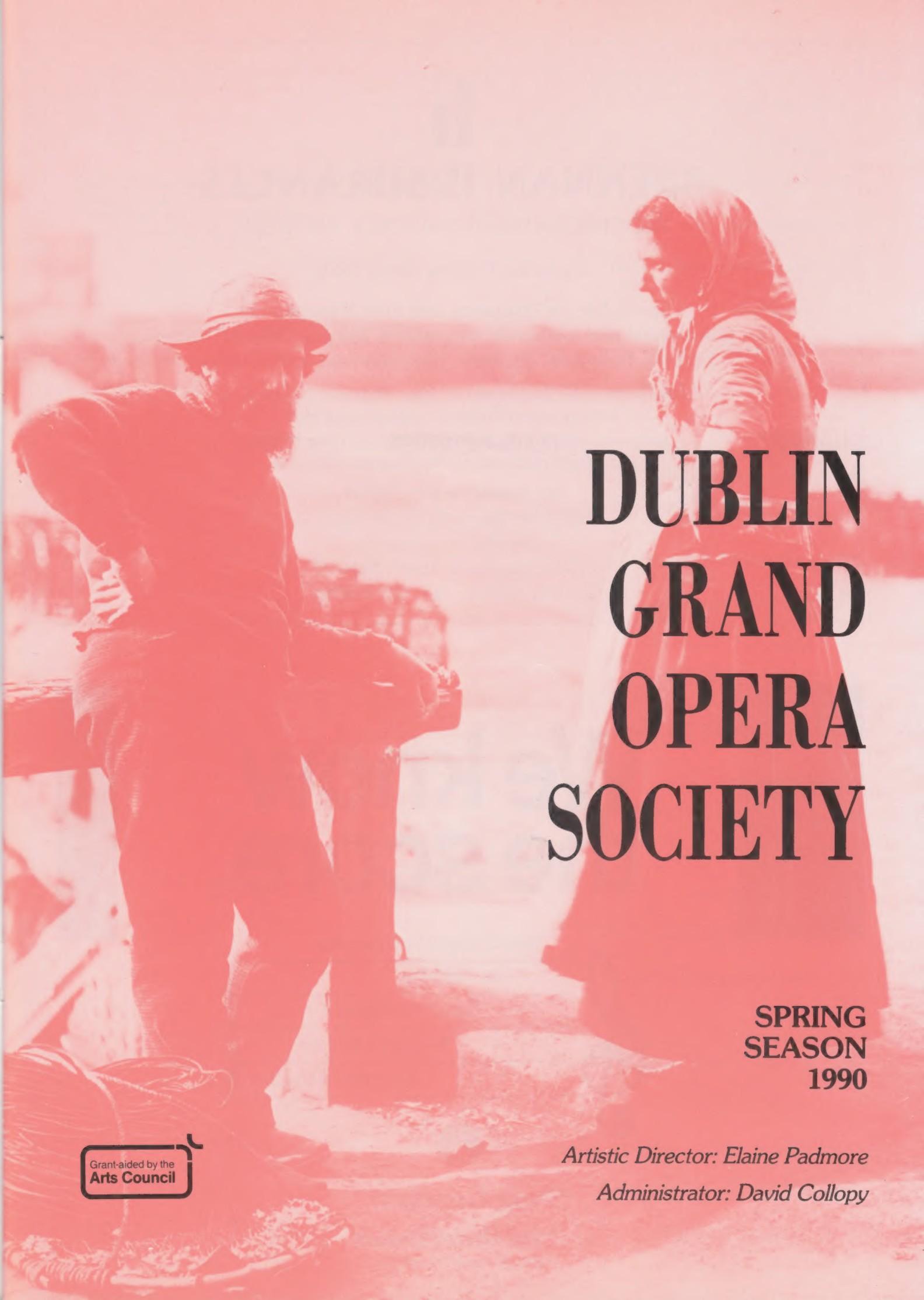
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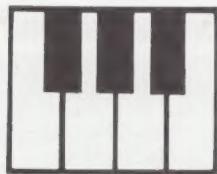


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*Costume designs for the first production of Britten's *Peter Grimes* at Sadler's Wells, London, 1945*

The Anti-Hero in Modern Opera

by Elaine Padmore

In the course of nearly four centuries of opera, fashions in plots and heroes have changed a good deal, as one might expect. The process of change accelerated greatly when the deities and fabled warriors, the stereotyped princes and aristocrats of opera seria gradually retired in favour of the real-life characters of comic opera, who gathered strength from the 1720s on. It fell to Mozart to breathe pathos and significance into the comic opera line and to let something of his own beliefs and attitudes emerge through the plots he chose to set. He said something — in a typically light-handed way — about the standards and customs of his time, and about his love of freedom and justice. Verdi went on to do the same — so much so that he became a symbol for Italian unification in the eyes of the adoring peasants, and an object of fear among petty princes who censored his works — altered names, dates, and situations to prevent their own tyrannies from being operatically exposed.

So opera plots with social significance are not the sole prerogative of the 20th century — and neither are the unheroic heroes they often feature. Olden day sinners like Don Giovanni and Faust are in a different mould from today's anti-heroes. They are ruthless immoralists both; captains of their fate, and

knowingly steering a path to destruction. The anti-heroes of 20th century opera are driven to their fate by the intolerance and inhumanity around them. They're misfits, through no fault of their own. Eventually they kick out against the society that ill-treats them — and society kicks back. The list of those the cap fits includes Berg's Wozzeck and Lulu, Weill's Jimmy Mahoney from '*The Rise and Fall of the City of Mahagonny*', Shostakovich's Katerina Ismailova, and Britten's Peter Grimes. We could go back further and say it includes Janacek's *Jenufa*, which was begun as early as 1896. *Jenufa* shows the suffering that bourgeois morality can impose. The heroine's step-mother feels impelled to go and drown *Jenufa*'s illegitimate baby so that she'll have a chance of being socially acceptable again and of making a decent marriage. But even so, this is still an old-style opera about the loves and hates of individuals which resolves into something like a standard happy ending. The social criticism aspect is a sort of sub-plot. Poverty and oppression are there — and in the later *House of the Dead* and *Kat'a Kabanova* — but circumstances are not really blamed for the protagonist's fate any more than they are in *La Traviata* or *La Bohème* where hard-up heroines suffer consumptive deaths.

What distinguishes *Peter Grimes* from these romantic forebears is that it is specifically about the way society determines a man's fate, how an individual is destroyed by not conforming to the same set of rules and beliefs that govern the majority.

In Crabbe's poem 'The Borough' Grimes plays only a small part and is pictured there as a sadistic and unregenerate villain. There are just two lines about him that suggest any pitiable qualities

"he felt forsaken, grieved at heart

to think he lived from all mankind apart" and on that basis, Britten and his librettist constructed an immensely compassionate picture of a man torn between his violent nature and stubborn pride, and his thirst for love and respect. Because there is no real love interest in this opera, Britten is able to concentrate on giving clear definition to the social issues. He gives a comprehensive picture of both sides — the oppressors, as well as their victim. The inquisitiveness, hypocrisy and suspicion of the villagers all

Peter Grimes
(Peter Pears)
original production
at Sadler's Wells,
June 1945





Peter Grimes
original production,
Sadler's Wells, June
1945, from left:
Mrs. Sedley
(Valette Jacopi),
Justice Swallow
(Owen Brannigan)
and Auntie (Edith
Coates)

develop with the utmost credibility. It's their vindictiveness in the opening inquest scene, the Prologue to the opera, that condemns Grimes to the nightmare of accusation and pursuit that follows. The official verdict on his apprentice who died at sea is 'accidental circumstances', but the gossips are busily whispering 'murder'. With a few deft strokes, Britten defines in musical terms the personalities that confront one another in the court-room. There's the mouthpiece of public opinion, Swallow, the mayor and inquisitor. He's brusque, pompous, self-important. Grimes, the solitary fisherman, is a thinker and dreamer, a man of depth and vision.

But the villagers have made up their collective mind. 'This lost soul of a fisherman must be shunned by respectable society' declares Boles, a noted Methodist, and to the gathering in Aunty's pub Grimes's visionary aria 'Now the Great Bear and Pleiades' clearly stamps him as 'mad or drunk'. It is in the dreamily recurring notes of this moving aria that Peter recognises his own helplessness before fate:

"But if the horoscope's bewildering . . .
who can turn skies back and begin again?"

The variety of his vocal style matches his prismatic personality; excited, wild intervals express the angry distress of 'wrong to plan! wrong to try!' while the Lydian modality of much of his music expresses the essential Englishness of a man who, like Britten, is

'native, rooted here.' The exciting melismas he sometimes sings, as on 'Go there!' and the wild repetitions of his name in the final mad scene have something of the exaggerated and ecstatic qualities of Berg's expressionism. He sings in anxious impetuous staccato bursts when thinking of the village gossips who drive him to reckless ambition — 'They listen to money... I'll win them over — I'll fish the sea dry, sell the good catches — I'll marry Ellen'. Pathos and helplessness are suddenly disarmingly revealed beneath his manly blustering: 'My only hope depends on you — if you take it away, what's left?'. Ellen's tragic 'Peter, we've failed' wrings from him the massive finality of 'So be it, and God have mercy upon me.'

The villagers, fresh out of church where they have prayed 'May He restrain our tongues from strife' transform the 'God have mercy upon me' theme into the malicious 'Grimes is at his exercise', and this same theme becomes the instrumental Passacaglia leading to the scene in Grimes's hut.

In this scene (Act 2 Sc 2) Peter is revealed in his entirety, at his toughest and cruellest: 'I'll tear the collar off your neck,' his most distractingly imaginative: 'Sometimes I see that boy here in this hut'; his most lyrical: 'In dreams I've built myself some kindlier home'; his most hopefully ambitious: 'The whole sea's boiling! Get the nets! Come boy! — They listen to money, these Boro' gossips';

and his most tellingly defenceless and gentle: 'There's the jersey that she knitted with the anchor that she patterned.'

Britten comes closest to the Viennese Expressionist manner in the final 'Mad' Interlude, full of disintegrated fragmentary reminiscences of Peter's themes, expressing his mental anguish and near-collapse before he himself enters amidst a fog which envelopes his mind as well as the stage. The orchestra stops completely after this interlude leaving Grimes's delirious song unaccompanied save for the distant sounds of the searchers and fog horn which float to him like enticing voices from the sea. Particularly macabre is his sudden outburst of Swallow's pompous theme 'accidental circumstances,' and the fragment of the round 'Old Joe has gone fishing' into which Peter did not fit originally. It is now to the sea's bosom that Peter is drawn as he relinquishes the unequal struggle for a worldly new life, seeking instead an unwordly sea-change. Ellen had earlier prophetically sung 'After the storm will come a sleep like oceans deep' and now Peter looks to the sea as his place of rest and his home: 'Nearly home: what is home? Calm as deep water. Where's my home? Deep in calm water. Water will drink my sorrows dry, and the tide will turn....' Throughout the opera there has been a strange elemental correspondence between Grimes and the changeful stormy sea, reflecting that of Heathcliff and the howling winds and bleak moorlands of 'Wuthering Heights'. The sea

has played a protagonist's role from the start, influencing the behaviour and moulding the character of the villagers, and its rising storm after arrangements have been made to get Peter a new boy both mirrors and psychologically induces the growing tragedy on stage. The orchestral interludes are shared between Grimes and the sea, those before acts being Sea Interludes and those between scenes, Grimes Interludes, with the two significantly coming together in the Storm Interlude before Act 1 Scene 2 which expresses equally the turbulence of Grimes's mind and the mounting rage of the tyrannous sea in a compound of elements sung in the first scene. Scene 2 is marvellously unified by the storm's attempts to intrude into the pub, which it seems to achieve with the entry of Grimes, the wild creature of the elements. The Nieces' complaint against the storm; 'I wouldn't mind if it didn't howl' is then transferred to Peter by the substitution of 'he' for 'it'. The orchestral interludes generally make a vital contribution to the architecture of the whole by their retrospective development of past material or presentation of music to follow.

Peter's forlorn suicide is denied an emotive eulogy of grief such as Wozzeck is afforded at his death: Britten's typically English understatement forbids such beautification of the tragedy which is instead poignantly under-lined by his musical reticence and by the dismissal of Grimes's boat sinking as 'One of these rumours.' The sea has claimed its own and is at peace once more, and the opera ends as Act One had begun with the villagers welcoming 'the cold beginning of another day' which will again be dominated by the ceaseless ebb and flow of the sea.



Neither a hero nor a villain

The character of Peter Grimes as seen by Peter Pears, the tenor who created the role

In Crabbe's great poem *The Borough*, Peter Grimes is nothing more than a villainous fisherman who, having rebelled against his father's discipline, takes to poaching, smuggling, and hard liquor. He is not satisfied in his 'cruel soul' until he has 'some obedient boy to trouble and control'. Because of his abominable treatment of three successive apprentice boys he is outlawed by the Borough and dies wretched and insane in 'a parish-bed'. Not a very glamorous figure for the operatic stage! But Crabbe also gives us a picture, showing an amazing power of observation, of the whole life of a Suffolk fishing-port of a hundred and fifty years ago, including all the various layers of society, the local types, trades and recreations, as well as the individuals in the almshouses and prisons — in fact, every detail that went to make up the community. It was this extraordinarily strong background, with the sea behind it all, which suggested to the composer an opera based on the conflict between society and the individual — a conflict implicit in many of Crabbe's stories.

In the opera, the Borough is very much the same as Crabbe's Borough. Most of the characters are taken from Crabbe as they stand: Auntie, the landlady of 'The Boar', and her two nieces; Ned Keene, the quack; Swallow, the lawyer; the Rector, and so on. Peter Grimes himself, on the other hand, is a more complicated character and considerably removed from the desperado of the poem. In the prologue, when he tells before the Coroner the story of his apprentice's death at sea, it is clear that he is telling the truth, and from his hallucinations in the hut later, when he seems to see the dead boy's face staring at him, it is clear that he was no murderer. It is prejudice that sets the crowd against him, and the Coroner's words confirm it.

Grimes wants them to understand 'the truth and the pity' of his squalid life with the 'prentice, but the Borough is not interested. After all, it was the custom for children to be given away to men to look after, together with a lump sum for their keep. Life was squalid everywhere for a poor man then, though not as squalid in agricultural Suffolk as in the growing young industrial cities of the North, where Trade Unions were still forbidden and a man could be thrown into prison if he left his job.

Grimes sees no way of escaping from his wretched hut other than by vindicating himself in the eyes of the Borough, making money, and becoming respectable. He despises the measures and complacency of the Borough, but passionately wants to make good in the Borough's way, by 'setting up

household and shop'. Then he will marry Ellen. But to do that he must 'catch a record shoal', and so the wretched 'prentice must be overworked, and society must deal with Grimes in its own way, which is to lynch him.

If he had lived in a city, Grimes might have been a revolutionary or gone to join one of Robert Owen's settlements. But there were no politics in the Borough — only the many and the few, the conventional and those outside the pub. And Grimes, of course, is quite 'outside the pub'. He is not a 'nice person', certainly. He is rude and unkempt and exceedingly irritable. He snubs Balstrode, the friendly sea-captain, who is interested in him and tries to help, and he quarrels with Ellen, whom he loves and who is his only hope, and all about a bruise on the wretched apprentice's neck which the lad may have received in the hurly-burly of a storm at sea. Grimes considers it quite unimportant, but it is the beginning of the end, and the temper of the Borough is up! Grimes was undoubtedly a harsh master, but his fits of rage would very probably have passed unnoticed if he had put a conventional face on them. But he had no truck with the Borough and it would not tolerate him.

Grimes is not a hero nor is he an operatic villain. He is not a sadist nor a demonic character, and the music quite clearly shows that. He is very much of an ordinary weak person who, being at odds with the society in which he finds himself, tries to overcome it and, in doing so, offends against the conventional code, is classed by society as a criminal, and destroyed as such. There are plenty of Grimeses around still, I think!

Peter Pears (1946)



Peter Pears as Peter Grimes and Leonard Thompson as his apprentice in the first production (Sadler's Wells, 1945)

From the composer's own introduction to the opera

During the summer of 1941, while working in California, I came across a copy of *The Listener* containing an article about George Crabbe by E. M. Forster. I did not know any of the poems of Crabbe at that time, but reading about him gave me such a feeling of nostalgia for Suffolk, where I had always lived, that I searched for a copy of his works, and made a beginning with *The Borough*: it evoked a longing for the realities of that grim and exciting seacoast around Aldeburgh.

Earlier in the year, I had written the music of *Paul Bunyan*, an operetta to a text by W. H. Auden, which was performed for a week at Columbia University, New York. The critics damned it unmercifully, but the public seemed to find something enjoyable in the performances. Despite the criticisms, I wanted to write more works for the stage. *The Borough* — and particularly the story of 'Peter Grimes' — provided a subject and a background from which Peter Pears and I began trying to construct the scenario of an opera.

A few months later I was waiting on the East Coast for a passage back to England, when a performance of my *Sinfonia da Requiem* was given in Boston under Serge Koussevitsky. He asked why I had not written an opera. I explained that the construction of a scenario, discussions with a librettist, planning the musical architecture, composing preliminary sketches, and writing nearly a thousand pages of orchestral score, demanded a freedom from other work which was an economic impossibility for most young composers. Koussevitsky was interested in my project for an opera based on Crabbe, although I did not expect to have the opportunity of writing it for several years. Some weeks later we met again, when he told me that he had arranged for the commissioning of the opera, which was to be dedicated to the memory of his wife, who had recently died.

On arrival in England in April 1942 I outlined the rough plan to Montagu Slater, and asked him to undertake the libretto. Discussions, revisions, and corrections took nearly eighteen months. In January 1944 I began composing the music, and the score was completed in February 1945.

For most of my life I have lived closely in touch with the sea. My parents' house in Lowestoft directly faced the sea, and my life as a child was coloured by the fierce storms that sometimes drove ships on to our coast and ate away whole stretches of the

neighbouring cliffs. In writing *Peter Grimes*, I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea — difficult though it is to treat such a universal subject in theatrical form.

I am especially interested in the general architectural and formal problems of opera, and decided to reject the Wagnerian theory of 'permanent melody' for the classical practice of separate numbers that crystallize and hold the emotion of a dramatic situation at chosen moments. One of my chief aims is to try and restore to the musical setting of the English language a brilliance, freedom and vitality that have been curiously rare since the death of Purcell. In the past hundred years, English writing for the voice has been dominated by strict subservience to logical speech-rhythms, despite the fact that accentuation according to sense often contradicts the accentuation demanded by emotional content. Good recitative should transform the natural intonations and rhythms of everyday speech into memorable musical phrases (as with Purcell), but in more stylized music, the composer should not deliberately avoid unnatural stresses if the prosody of the poem and the emotional situation demand them, nor be afraid of a high-handed treatment of words, which may need prolongation far beyond their common speech-length, or a speed of delivery that would be impossible in conversation.

Benjamin Britten (1945)



Peter Grimes

AN OPERA IN THREE ACTS AND A PROLOGUE

by Benjamin Britten

Words by Montagu Slater derived from the poem of George Crabbe

Conductor
Producer
Designer
Movement
Lighting Designer
Repetiteur
Stage Manager
Assistant to Producer

Simon Joly
Tim Hopkins
Peter J. Davison
Terry John Bates
Mark Pritchard
Alexander Wells
Chantal Hauser
Vivian J. Coates

THE CAST

Peter Grimes a fisherman William Neill
Ellen Orford a widow, schoolmistress of the Borough Pamela Myers
Captain Balstrode retired merchant skipper Keith Latham
Auntie landlady of "The Boar" Elizabeth Bainbridge
Two Nieces main attractions of "The Boar" Yvonne Brennan
..... Kathleen Tynan
Bob Boles fisherman and Methodist John Daniecki
Swallow a lawyer William Mackie
Mrs (Nabob) Sedley a rentier widow of an East India Company's factor Angela Hickey
Rev. Horace Adams the rector Brendan Cavanagh
Ned Keene apothecary and quack Peter Savidge
Hobson carrier Thomas Lawlor
John the apprentice John Cronin
Dr. Crabbe Barry Hodkinson

National Symphony Orchestra of Ireland
(by kind permission of the RTE Authority)
Leader: Audrey Collins

Dublin Grand Opera Society Chorus
Chorus Master: Jonathan Webb

Scene: The Borough, a small fishing town on the East Coast of England
Time: Towards 1830

Dates of Performances:
April 25, 28, May 1, 4 1990 at 7.30 p.m.

There will be two intervals

ACT ONE

Prologue: A Coroner's inquest. Lawyer Swallow is conducting the inquest into the death of Grimes's apprentice. A verdict of 'accidental circumstances' is returned and Grimes is advised not to get another boy apprentice — or if he must, to get a woman to help him look after the boy. Grimes replies that is what he wants, but not until he has 'stopp'd people's mouths'. The court is cleared and Ellen Orford, the widowed school-mistress, who sympathises with Grimes remains behind to comfort him. In an unaccompanied duet, she tries to persuade him to come away; at first Peter rejects her sympathy, then he begins to respond to her pleas. (*Here is a friend.*)

INTERLUDE I, DAWN

Scene 1 The Borough, a few days later. The fisherfolk go about their daily business; Auntie opens up her pub, 'The Boar,' for the day; Bob Boles disparages her and her gin; Balstrode is worried about the weather; Ned Keene is anxious to make an assignation with one of Auntie's two nieces! The general activity of the village is interrupted by a cry from the shore. It is Grimes asking for help to haul in his boat. 'Do it yourself,' shouts Boles, and the fishermen refuse to help. Balstrode and Keene, however, lend a hand.

Keene tells Grimes that he has found him a new apprentice; but when he asks Carter Hobson to fetch him from the workhouse, Hobson replies 'Cart's full Sir', and Boles asks 'Is this a Christian country?' Hobson again protests that his cart is full (*I have to go from pub to pub*). Ellen then appears and offers to accompany Hobson; the crowd now voices its disapproval but Ellen stands up to them (*let her among you without fault cast the first stone*). Hobson reluctantly agrees to find room for her and the boy on his cart, while Keene tells Mrs Sedley that Hobson will bring back some laudanum for her heart, and suggests she meets him later that evening.

Crag Path, Aldeburgh, 1983 with the South Look-out Tower on the Shingle Beach.



INTERLUDE II, THE STORM

Scene 2 The same evening. The storm forecast by Balstrode is approaching and all, except Grimes, join in a fugal ensemble leading to a prayer, 'O tide that waits for no man, spare our coasts.' The stage empties and Grimes and Balstrode are left alone. The latter tries to persuade Grimes to leave The Borough and seek his fortune elsewhere; Grimes refuses, saying that he has his roots in The Borough, and wants to stay there and make enough money to marry Ellen. Left alone he gazes at the sea and visualises his life with Ellen (*What harbour shelters peace.*)

The storm rages outside and the pub fills with villagers. An unexpected visitor is Mrs Sedley, who has come to keep her assignation with Ned Keene. Bob Boles announces that the tide has broken over the northern road, and Auntie's nieces come from upstairs, hysterically shouting that their bedroom windows have been blown in. Balstrode complains about the noise they are making, and tells them not to be so foolish. (*A joke's a joke.*) Boles, now drunk, makes a pass at one of the nieces, and when Balstrode moves to restrain him, he tries to strike him. Balstrode manages to overpower him and leads the company in 'We live and let live, and look we keep our hands to ourselves'.

Grimes enters and Mrs Sedley promptly faints. Once again the villagers all but ignore Grimes, who in the soliloquy, 'Now the great Bear and Pleiades,' sings of the inevitability of fate.

The crowd thinks Grimes is either mad or drunk, and Boles begins to preach against him. When Grimes roughly pushes him aside, Boles makes to strike him over the head with a bottle. Auntie begs her customers to keep the peace, and Keene tries to ease the atmosphere by starting to sing a round, 'Old Joe has gone fishing'. At the climax of the song, the door opens and Ellen, Hobson and the new apprentice enter. They are soaked to the skin; but when Auntie offers them refreshment, Grimes refuses and says he wants to be off at once. Ellen says to the lad, 'Peter will take you home,' on which the curtain falls.

ACT TWO

INTERLUDE III, SUNDAY MORNING

Scene 1 The Borough, some weeks later. While the villagers go to Sunday morning service, Ellen and John, the apprentice, decide to sit by the sea. (*Glitter of waves, glitter of sunlight.*) The sound of the organ in the church and the voices of the congregation singing the hymn, 'Now that the day-light fills the sky' are heard. Ellen talks to the boy about his life in the workhouse and her own life as a teacher. During the confession and responses in the service, Ellen notices a tear in the boy's coat and a bruise on his neck. Mrs Sedley, unnoticed by them, overhears

Ellen's remark, 'Well, it's begun'. Grimes now arrives in search of the boy, and tells him 'There's work to be done'. Ellen reminds him that it's Sunday and begs him to mend his rough ways. When she suggests that they have failed, he replies angrily, 'So be it... And God have Mercy upon me!' He strikes her and drives the boy off ahead of him.

This scene has been witnessed by Auntie, Ned Keene and Bob Boles, who each express their reactions in the trio, "Grimes is at his exercise." The congregation emerge from the Church, and popular sentiment is quickly inflamed. The Rector, Swallow, and Balstrode decide to lead a march to Grimes's hut. Carter Hobson is instructed to beat his drum and summon the men of The Borough. As the voices of the men die away in the distance, Ellen, Auntie, and the two nieces (who sing in unison) join in a trio (*From the gutter why should we trouble... Do we smile, or do we weep or wait quietly till they sleep?*).

INTERLUDE IV, PASSACAGLIA ON GOD HAVE MERCY UPON ME

Scene 2 Grimes's Hut

Grimes pushes the boy into the hut, and bids him prepare to go fishing. He blames the boy for the quarrel with Ellen, and then soliloquises about his future happiness with Ellen (*In dreams I've built myself some kindlier home*). The sound of Hobson's drum and the voices of the procession marching up the hill grow louder (*Bring the branding iron and knife*) Grimes blames the boy for this and hurrying him through the door to the edge of the cliff, warns him to take care. A scream tells us it is too late, the lad has lost his footing and fallen to his death.

The Rector, followed by Swallow, Keene, and Balstrode enter the hut. They comment on its tidiness and on the sheer drop down to the sea. Swallow sums up their feelings by remarking that 'The whole affair gives Boro' talk its.... shall I say quietus'. Balstrode stays behind, and seeing the boy's Sunday clothes on the floor, takes a further look over the cliff edge. He hastily descends the way Grimes and the boy have gone.

ACT THREE

INTERLUDE V, MOONLIGHT

Scene 1 The Borough, three days later. It is night and a dance is in progress at the Moot Hall. There is a steady procession between there and The Boar. One niece is pursued by Swallow, the second by Ned Keene (*Together we are safe*). Mrs. Sedley waylays Swallow and tells him of her suspicions, for neither Grimes nor the boy has been seen for two whole days (*Murder most foul*). She remains out of sight but within

earshot, and overhears the conversation between Ellen and Balstrode. The latter shows Ellen a boy's jersey that has been washed up by the tide. Ellen recognises it as the jersey she knitted, embroidered with an anchor on the chest (*Embroidery in childhood was a luxury of idleness*). Balstrode suggests that they should find Peter and help him: Ellen replies they no longer have the power to do so.

Mrs. Sedley now has all the information she needs; she summons Swallow from the inn and tells him what she has overheard and seen. Once again Hobson is bidden to summon the men of The Borough.

An atmosphere of hysteria quickly develops and they collect lanterns and arm themselves with guns, sticks and whatever weapons they can lay their hands on. (*Him who despises us, we'll destroy.*) To fortissimo cries of 'Peter Grimes', they rush off in all directions to look for him.

INTERLUDE VI

Scene 2 The same, a few hours later.

The stage is empty, we hear the sound of a foghorn and the distant cries of the manhunt. Grimes enters, worn out and delirious. In his delirium he relives the main events of the opera: his thoughts turn to home. Ellen and Balstrode approach him, the former tells him, 'We've come to take you home', but Peter does not seem to hear her. Balstrode quietly but firmly tells him to take out his boat until he loses sight of land, and then sink her. He takes Peter to his boat and helps him to push it out. He then gently leads Ellen away. Dawn begins to break, we hear again the music of the prelude to the first act as The Borough comes slowly to life. Swallow looks through his telescope and reports a boat sinking far out at sea. Auntie comes out of The Boar and asks what the matter is, and Boles replies 'nothing'. The manhunt is forgotten, and another day's work begins.

PETER

*Now the great Bear and Pleiades
where earth moves
Are drawing up the clouds
of human grief
Breathing solemnity in the deep night.*

*Who can decipher
In storm or starlight
The written character
of a friendly fate
As the sky turns, the world for us to change?*

*But if the horoscope's
bewildering
Like a flashing turmoil
of a shoal of herring
Who can turn skies back and begin again?*

The Butterfly Game

A westerner needed no more than a little money and an introduction to a Japanese 'go-between' who took him along to a certain tea-house where numbers of pretty girls tripped gaily about. And eventually (there was no hurry) he chose the one who most appealed to him and said he would marry her. The marriage — a perfectly legal union, signed and sealed in the nearby police office — was arranged by the go-between, a quite indispensable person who could usually suggest a house to rent also. Here, the foreigner could install the girl and live with her just as long as he wanted — during a five-year tour of duty perhaps, or for a couple of years, or until he got bored or a baby was due, whatever was the most convenient. And when he went away the marriage just dissolved itself; the girl returned to her family or the tea-house, or, in some cases, she then married a man of her own race and lived happily ever after. Temporary liaisons such as these were common in all the treaty ports (...).

As early as 1860 when Bishop George Smith of Hong Kong visited Yokohama, he expressed his outrage at the number of foreign bachelors in the port who had native 'wives'. In those early days, local Japanese customs officials often acted as go-betweens and the Bishop was almost as scandalised by this implied approval of authority as he was by the practice itself. As more foreign bachelors — junior clerks, shopkeepers, commercial agents, young engineers and military men — came to the treaty ports, so the procedure became more organised. The owners of some bars and tea-houses, a few strategically placed flower-sellers, bath-house keepers and even laundry-men took over the role of procurers and certain houses were

rented again and again for these brief partnerships. The women, who were invariably the daughters of working-class families, stayed inside the home, as most Japanese women did anyway; they were not accepted in the wider social life of the foreign community but mixed almost exclusively with their own relatives (who usually accepted the situation) and with other couples on the same footing. Nevertheless, the practice was tacitly allowed as a convenient solution in a society where there were not enough unmarried western women to go round and where pressures of convention and finance often prevented a young man from making a 'respectable' marriage until he had attained a sufficiently high economic and social status.

Long before *Madam Butterfly* was created, Nagasaki was the most notorious for his particular business, its girls were supposed to be the prettiest and the easiest to live with; arrangements were cheap and made with a minimum of fuss. Nagasaki had always been an easy-come-easy-go sort of place. It was one of the first three ports in the country opened for foreign trade and was soon famed for the rowdiness of its gay quarter and its amiable desire to keep visiting sailors happy. Very soon, however, Yokohama and Kobe between them lured away much of its export trade and Nagasaki could not be bothered to keep abreast in the commercial rat race. 'The principal productions of Nagasaki', wrote a disdainful journalist who visited it early in the eighties, 'are tobacco, *jinrikishas*, desponding commission agents, unripe plums, ships' chandlers, bow-legged Custom House officials, bankrupts, water melons, intoxicated sailors, tortoise-shell bracelets, mosquitoes, grog-shops and stagnation. The prevalent epidemics are dysentery and insolvency.' 'Nagasaki' opined another, equally unimpressed reporter four year later, 'has rather the look of never having been thoroughly vitalised... and money here is as scarce as angels' visits'.

from The Deer Cry Pavilion, a story of Westerners in Japan, 1868-1905, by Pat Barr



The Whole Duty of Woman

RITUAL SUICIDE

About the close of the fifteenth century, the military custom of permitting any samurai to perform *hara kiri*, instead of subjecting him to the shame of execution, appears to have been generally established. Afterwards it became the recognised duty of a samurai to kill himself at the word of command. All samurai were subject to this disciplinary law, even lords of provinces; and in samurai families, children of both sexes were trained how to perform suicide whenever personal honour or the will of a liege lord might require it . . . Women, I should observe, did not perform *hara kiri*, but *jigai* — that is to say, piercing the throat with a dagger so as to sever the arteries by a single thrust-and-cut movement . . . The important fact to remember is that honour and loyalty required the samurai man or woman to be ready at any moment to perform self-destruction by the sword.

. . . it was certainly also common enough for a bereaved wife to perform suicide, not through despair, but through the wish to follow her husband into the other world, and there to wait upon him as in life. Instances of female suicide, representing the old ideal of duty to a dead husband, have occurred in recent times. Such suicides are usually performed according to the feudal rules — the woman robing herself in white for the occasion. At the time of the late war of China there occurred in Tokyo one remarkable suicide of this kind; the victim being the wife of Lieutenant Asada, who had fallen in battle. She was only twenty-one. On hearing of her husband's death, she at once began to make preparations for her own — writing letters of farewell to her relatives, putting her affairs in order, and carefully cleaning the house, according to old-time rule. Thereafter she donned her death-robe; laid mattings down opposite to the alcove in the guest-room; placed her husband's portrait in the alcove, and set offerings before it. When everything had been arranged, she seated herself before the portrait, took up her dagger, and with a single skilful thrust divided the arteries of her throat.

The samurai always wore two swords, a long one for fighting only, and a short one for defence when possible, but, as a last resort, for *hara kiri*. The sword is the emblem of the samurai spirit, and as such is respected and honoured. A samurai took pride in keeping his swords as sharp and shining as was possible. He was never seen without two

swords, but the longer one he removed and left at the house of a friend. To use a sword badly, to harm or injure it, or to step over it, was considered an insult to the owner.

From Japanese Girls and Women by Alice Mabel Bacon

OBEDIENCE

Confucianism, which moulds the morals of Japan . . . conceives of womanhood with infinite contempt. An eminent Japanese Confucianist, in his famous treatise on 'The Whole Duty of Woman', delights in deliverances such as these:

The five worst maladies that afflict the female mind are: indocility, discontent, slander, jealousy and silliness. Without any doubt, these five maladies infest seven or eight out of every ten women, and it is from these that arises the inferiority of women to men. The worst of them all, and the parent of the other four, is silliness. Woman's nature, in comparison with man's, is as the shadow to the sunlight. Hence, as viewed from the standard of man's nature, the foolishness of woman fails to understand the duties that lie before her very eyes, perceives not the actions that will bring down blame upon her own head, and comprehends not even the things that will bring down calamities on the heads of her husband and children. Such is the stupidity of her character that it is incumbent on her, in every particular, to distrust herself and to obey her husband.

BUT, IN FACT:

According to an article, published in the review *Jiji-Scingo* on December 24, 1935, Long had told Tamaki Miura, a celebrated Japanese interpreter of *Butterfly*, that the real Cio-Cio-San's attempt at suicide was frustrated and that she remained with her child. This was confirmed by the director and secretary of the Nagasaki Museum who also declared that her name was Tsuru Yamamura; she was born at Osaka on January 1, 1851 and died at Tokyo on March 23, 1899. Her son Tom Glover (or Tomisaburo Kuraba) was taken to Nagasaki by his father, and there became the pupil of Long's nephew. Tsuru could often be seen at Nagasaki wearing a cloak with the crest of the family Aghe-ha-no-cio-cio, which means, 'butterfly'; and people therefore used to call her O-cio-san.

From Puccini by Mosow Carner

Sources and Composition

The story of *Madam Butterfly* was written by the American John Luther Long for *Century* magazine, where it first appeared in 1898. The author had no first-hand knowledge of Japan but drew upon information supplied to him by his sister, who was the wife of a missionary there. It was a direct response to the controversial custom of temporary marriage that had fascinated Westerners since Pierre Loti first described it in his novel *Madame Chryanthème* (1887). The two stories differ greatly, however, in the writers' attitude to their subject. From the moment of his disappointment with the first sight of Nagasaki, to the moment when he surprises his child-bride counting her money 'with the competent dexterity of an old money-changer', Loti's Japan is a country of self-seeking and grotesque Lilliputian 'monkeys'. Long's Butterfly, by contrast, is a victim of callous indifference, whose charm and beauty are sentimentally described. The ambiguous ending, in which her attempted suicide in the old samurai manner seems to be unsuccessful, is seen as a damning indictment of American behaviour.

The novel was successfully dramatised by David Belasco into a one-act play, which certainly ended with Butterfly's suicide. He divided the action by a 14-minute silent vigil without lowering the curtain. During this time elaborate sound and lighting effects depicted Butterfly's wait for Pinkerton. Puccini saw the play at the Duke of York's Theatre in St. Martin's Lane, when visiting London for the British première of *Tosca* in the summer of 1900.

Partly because a serious motor accident in 1902 almost killed him, Puccini took over three years to transform it into an opera. He originally conceived the opera in three acts. The first was based on characters and incidents drawn as much from Loti as from Long. The last was to be set in the American Consulate, where Butterfly accidentally overhears Kate Pinkerton talking about her. In November 1902 he wrote to Ricordi, however, that 'in planning the opera in three acts we were making for certain disaster'. After the successes of *Manon Lescaut*, *La Bohème* and *Tosca*, he was confident of his dramatic sense, notwithstanding the length of the two acts.

Giacosa disagreed, arguing that the balance of the drama was upset by running the incidents of the last two acts together. In the end he yielded. Giacosa later objected also to the omission of his verses for Pinkerton in the final act. 'Unless we give Pinkerton a little more to sing', he wrote, 'the act is monotonous and boring'. He rejected

the argument that it was inappropriate for Pinkerton to sing at that point by comparing the situation with Cavaradossi's in the last act of *Tosca*. Ricordi replied that the comparison was not valid. 'Pinkerton, on the other hand, is . . . a mean American clyster (sic), he is a coward, he fears Butterfly and her meeting with his wife, and so he beats a retreat.'

Puccini has composed agitated music for the orchestra which will explain Pinkerton's state of mind and which follows beautifully after a kind of trio in a slow tempo, Handel-like.'

The first night in February 1904 at La Scala confirmed Giacosa's fore-bodings. The disastrous fiasco, probably engineered by the Milanese clique, caused Puccini to withdraw the score after the single performance and, when it reappeared three months later in Brescia, it had been revised. It was now in three acts, and Pinkerton's aria had been set to music in the last scene. Butterfly's entrance theme was also altered, and a number of small cuts were introduced. In this form, the opera was triumphantly received: the final version, with further alterations, was established for the Paris première in 1906.

Nicholas John



John McCormack as Pinkerton in *Madame Butterfly*.

Madama Butterfly

AN OPERA IN TWO ACTS

by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

Based on Madame Butterfly by David Belasco, a one-act play adapted from a story by John Luther Long

Conductor Marco Guidarini
Producer/Designer John Lloyd Davies
Lighting Designer Mark Pritchard
Repetiteur Rupert Dussmann
Stage Manager Nóra Ni Cósgráigh
Assistant to Producer Nicolette Molnár

THE CAST
in order of appearance
Lieutenant F. B. Pinkerton
U.S. Navy Hans Gregory Ashbaker
Goro
a marriage broker Philip Doghan
Suzuki
servant to Madam Butterfly Therese Feighan
Sharpless
U.S. Consul in Nagasaki Victor Ledbetter
Madama Butterfly
Cio-Cio-San Nikki Li Hartliep
The Imperial Commissioner Graham Case
Registrar Noel O'Callaghan
The Cousin Ann-Marie Connors
The Bonze
A Japanese priest and Butterfly's uncle John Tranter
Uncle Yakuside Proinnsais O'Raghallaigh
Prince Yamadori Frank O'Brien
Sorrow
Madam Butterfly's child Jamie McCann
Kate Pinkerton Carolann Lowe
Butterfly's other relations and friends
Dublin Grand Opera Society Chorus
Chorus Master: Jonathan Webb
National Symphony Orchestra of Ireland
Leader: Audrey Collins
(by kind permission of the RTE Authority)
Dates of performances:
April 26, 29 May 2, 5 1990 at 7.30 p.m.
A co-production with Ludwigshafen Theater im Pfalzbau
There will be two intervals



Time: Early Twentieth Century
 Place: Nagasaki

ACT I

Japanese House, Terrace and Gardens in Nagasaki

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton is being shown over the house by Goro, the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki, Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage (for 999 years with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old-bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest, breaks in. He denounces her for her desertion of the faith of her fore-fathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The act concludes as Pinkerton leads Butterfly across the threshold of their home.



ACT II, FIRST PART

Three years later, inside Butterfly's House

It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel di* — ("One fine day we will see the smoke of his ship on the horizon") — she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he asks what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies — "Go back again to sing for the

people or... die!" With that she fetches her little son, Sorrow born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (Flower Duet — *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway.... to wait, against the background of the Humming Chorus — the music and murmur of voices borne on the breeze from the city below them.

ACT II, SECOND PART

Dawn the following morning inside Butterfly's House

As the curtain rises dawn discloses the three still where they were the evening before — Suzuki and the child asleep but Butterfly

erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little, on Suzuki's promise to call her at once when Pinkerton comes. When he arrives, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria *Addio fiorito asil* — the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child but on the condition that she herself will give Sorrow into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it — "To die with honour when no longer can one live with honour". She pauses to bind the eyes of Sorrow who unexpectedly appears, then kills herself with the sword. Pinkerton and Sharpless arrive as Butterfly expires.



Introduction

Mozart wrote three comic operas with Lorenzo da Ponte: *Le Nozze di Figaro*, *Don Giovanni*, and *Cosi fan tutte*. The real importance of these three operas is that they expanded the purview of comic opera from farce to something like a world-theatre, that is a theatrical microcosm whose imagery and implications are without time or nationality. Each of them is quite different. *Figaro* is a drama of character, *Don Giovanni* a music drama fighting a battle (and winning) against theatrical conventions, and *Cosi fan tutte* a human comedy, in which music dominates everything — and musically it is just about flawless.

Mozart wrote his first opera, *Bastien et Bastienne*, when he was ten years old. He had nine operas, all told, to his credit when he met his destined collaborator. Da Ponte was a Jew by birth, named Emanuel Conegliano, from the neighbourhood of Venice, whose father had turned Christian and been baptized together with his three sons who all took the surname of the Bishop who performed the ceremony. Lorenzo da Ponte was a picaresque figure, a noted philanderer and adventurer, who travelled extensively and wrote a racy book of reminiscences. He was brought to Vienna as librettist and eventually met Mozart who suggested that they should collaborate. Mozart was probably responsible for the choice of Beaumarchais' *Le Mariage*

de Figaro as their first joint opera.

Don Giovanni, the second, was the outcome of a commission from Bondini's Italian opera company in Prague, where *Figaro* had enjoyed triumphant success in December 1786, a few months after its première in Vienna. Mozart turned again to da Ponte for a libretto, and it was the librettist who chose the subject of *Don Juan*. It happened that he had been entrusted simultaneously with texts for three opera composers (the other two were Salieri and Martini). *Don Giovanni* suited him well because he was able to adapt his libretto from one which the poet Bertati had lately written for the composer Gazzaniga. Da Ponte borrowed up to the hilt from this, but he had some work of his own to do, since Bertati's was a one-act opera; the scenes between *Ah fuggi il traditor* and the churchyard scene are da Ponte's own work — though he drew on many other sources as well for his incident. The *Don Juan* legend was intensely popular, and had been often treated, both seriously and as farce, since Tirso de Molina wrote the first known dramatic version in the early seventeenth century. Commentators are inclined to argue either that da Ponte's *Don Giovanni* is entirely comic, or that it is deep, spiritual drama. The truth is probably that, in the whirl of writing three libretti at once, he put it together just as it came.



From the Memoirs of Lorenzo da Ponte

Maestri Martini, Mozart and Salieri, came to me all three at once to ask me for a drama. I liked and esteemed all three, and hoped to redeem past failures and with their help to add to my mite of theatrical glory. I pondered whether it might not be possible to satisfy all three of them by writing three operas at the same time. Salieri did not ask me to produce an original work. He had written the music for the opera *Tarare* in Paris, and now wanted it reshaped for the Italian style of drama and music; therefore he only asked me for a free translation. Mozart and Martini left it entirely to me to choose. For the former I chose *Don Giovanni*, a subject which pleased him very much, and for Martini, *L'arbore di Diana*, since for him I wanted a delicate subject suited to the sweetness of his melodies, which penetrate our souls, but which none knows how to imitate. Having found these three subjects, I went to the Emperor, told him of my ideas, and informed him of my intention to write these three operas simultaneously. 'You'll never manage!' he riposted. 'Perhaps no,' I answered, 'but I shall try. At night I shall write for Mozart, pretending that I am reading Dante's Inferno — in the morning I shall write for Martini, and seem to be studying Petrarch. The evening will be for Salieri, and he will be my Tasso.' He thought my parallel rather elegant, and as soon as I reached home I began to write. I went to my desk and stayed there for twelve hours on end. A little bottle of Tokay on my right, an inkpot in the middle, and a pouch of Seville tobacco on my left. A lovely girl of sixteen whom I should have liked to love only as a daughter, but — was staying in the house with her mother, who acted as housekeeper; she came to my room at the sound of my bell, which in truth I rang pretty often, and especially when my inspiration threatened to cool . . .

Meanwhile, on the first day, between the Tokay, the Seville tobacco, the coffee, the bell and the young Muse, I wrote the first two scenes of *Don Giovanni*, then two scenes of *L'arbore di Diana*, then more than half the first act of *Tarare*, a title which I changed to *Axur*. I took these scenes next morning to the three composers, who could scarcely believe possible what they could read with their own eyes; and in sixty-three days the first two operas were quite ready, and nearly two thirds of the last. *L'arbore di Diana* was the first performed. It was very well received, scarcely less so than *Una cosa rara* . . . [the Martini opera from which Mozart quotes in the supper scene of *Don Giovanni*].

After only one performance of *L'arbore di Diana* I was obliged to go to Prague, where the first performance of Mozart's *Don Giovanni* was to take place at the arrival of the Princess of Tuscany in that city. There I stayed only a week to direct the actors who were playing in it, but before it was performed I was obliged to return to Vienna because of an urgent letter received from Salieri in which, truthfully or otherwise, he told me that *Axur* was to be staged immediately for Franz's wedding and that the Emperor had ordered him to summon me back . . .

I had not seen the performance of *Don Giovanni* at Prague, but Mozart informed me at once of its wonderful reception, and Guardasoni wrote to me as follows: 'Long live da Ponte! long live Mozart! all impresarii, all performers ought to bless them. As long as you live, poverty will scarcely be known in the theatre.' The Emperor summoned me, and showering me with gracious words of praise made me a gift of another hundred sequins, and told me how very much he wanted to see *Don Giovanni*. Mozart returned and promptly gave the score to the copist, who hastened to copy out the parts, since Joseph had to go away. It was produced — and need I say it? *DON GIOVANNI DID NOT PLEASE*. Everyone except Mozart was sure it lacked something or other. So a few additions were made, a few arias were changed, and again we exposed it on stage — And *Don Giovanni* did not please. And what did the Emperor have to say about it? 'The opera is divine: it is quite probably even lovelier than *Figaro*, but it is no meat for the teeth of my Viennese.' I relayed this saying to Mozart, who answered without upsetting himself 'Let us give them time to chew on it.' He was right. On his advice, I contrived to have the opera repeated frequently. At each performance the applause grew and bit by bit even the gentlefolk of Vienna with their bad teeth could enjoy its savour and appreciate its beauty, and considered *Don Giovanni* one of the loveliest operas to be performed in any theatre.



George Bernard Shaw on Don Giovanni

As to *Don Giovanni*, otherwise The Dissolute One Punished, the only immoral feature of it is its supernatural retributive morality. Gentlemen who break through the ordinary categories of good and evil, and who come out at the other side singing *Finch'han dal vino* and *Là ci darem*, do not, as a matter of fact, get called on by statues, and taken straight down through the floor to eternal torments; and to pretend that they do is to shirk the social problem they present. Nor is it yet by any means an established fact that the world owes more to its Don Ottavios than to its Don Juans.

... The hard fact is that *Don Giovanni* is eminent in virtue of its uncommon share of wisdom, beauty, and humour; and if any theory of morals leads to the conclusion that it is foolish and monstrous, so much the worse for the theory.

from 'Ruskin on Music', *The World*,
2 May 1884

When I was requested by the Pall Mall Gazette to attend the centenary concert recital of *Don Giovanni* on Saturday last at the Crystal Palace, I felt strongly disposed to write curtly to the Editor expressing my unworthiness to do justice to the beauties of XVIII century opera. However, I was by no means sure that the Editor would have appreciated the sarcasm; and, beside, I was somewhat curious to hear the performance. For though we are all agreed as to the prettiness of Mozart's melodies, his naïve touches of mild fun, and the touch, ingenuity, and grace with which he rang his few stereotyped changes on the old-fashioned forms, yet I have observed that some modern musicians, in the face of a great technical development of harmony and instrumentation, and an enlargement even to world spaciousness of our views of the mission of art, yet persist in claiming for Mozart powers simply impossible to a man who had never read a line of Hegel or a stave of Wagner. Even Wagner seems to have regarded Mozart as in some respects the greatest of his predecessors. To me it is obvious that Mozart was a mere child in comparison with Schumann, Liszt, or Johannes Brahms; and yet I believe that I could not have expressed myself to that effect in the presence of the great master without considerable risk of contemptuous abuse, if not of bodily violence.

So I resolved finally to venture hearing poor old Rossini's pet *dramma giocosa*. Before starting, I took a glance at the score, and found exactly what I expected —

commonplace melodies, diatonic harmonies and dominant discords, ridiculous old closes and half-closes at every eighth bar or so, 'florid' accompaniments consisting of tum-tum in the bass and scales like pianoforte finger studies in the treble, and a ludicrously thin instrumentation, without trombones or clarinets except in two or three exceptionally pretentious numbers; the string quartet, with a couple of horns and oboes, seeming quite to satisfy the Mozartian notion of instrumentation. These are facts and they must weigh more with any advanced musician than the hasty opinions which I formed at the concert when in a sort of delirium, induced, I have no doubt, by the heat of the room.

For I am bound to admit that the heat of the room produced a most extraordinary effect upon me. The commonplace melodies quite confounded me by acquiring subtlety, nobility, and dramatic truth of expression; the hackneyed diatonic harmonies reminded me of nothing I had ever heard before; the dominant discords had a poignant expression which I have failed in my own compositions to attain even by forcibly sounding all the twelve notes of the chromatic scale simultaneously; the ridiculous cadences and half-closes came sometimes like answers to unspoken questions of the heart, sometimes like ghostly echoes from another world; and the feeble instrumentation — but that was what warned me that my senses were astray. Otherwise I must have declared that here was a master compared to whom Berlioz was a musical pastrycook. From Beethoven and Wagner I have learned that the orchestra can paint every aspect of nature, and turn impersonal but specific emotion into exquisite sound. But an orchestra that creates men and women as Shakespeare and Molière did — that makes emotion not only specific but personal and characteristic (and this, mind, without clarinets, without trombones, without a second pair of horns): such a thing is madness; I must have been dreaming. When the trombones did come in for a while in a supernatural scene at the end, I felt more in my accustomed element; but presently they took an accent so inexpressibly awful, that I, who have sat and smiled through Liszt's *Inferno* with the keenest relish, felt forgotten superstitions reviving within me. The roots of my hair stirred; and I recoiled as from the actual presence of Hell. But enough of these delusions, which I have effectually dispelled by a dispassionate private performance at my own pianoforte...

The Pall Mall Gazette, 31 October 1887;
signed 'By our Special Wagnerite'

Don Giovanni

Ossia, "Il Dissoluto Punito"

AN OPERA IN TWO ACTS
by Wolfgang Amadeus Mozart

Text by Lorenzo da Ponte
Sung in Italian

Conductor Alan Hacker
Producer Patrick Mason
Revival staged by Paul Maloney
Designer Joe Vaněk
Movement Terry John Bates
Lighting Mark Pritchard
Assistant Conductor Jonathan Webb
Continuo/Repetiteur Charles Kilpatrick
Stage Manager Chrissie Norman

THE CAST

Don Giovanni Russell Smythe
Leporello Joseph McKee
Donna Anna Lauren Flanigan
Don Ottavio Paul Austin Kelly
Commendatore
Anna's father John Tranter
Donna Elvira Phyllis Treigle
Zerlina Regina Nathan
Masetto Mark Holland

Dublin Grand Opera Society Chorus
Chorus Master: Jonathan Webb

National Symphony Orchestra of Ireland
Leader: Clodagh Vedres
(by kind permission of the RTE Authority)

Dates of performances:
April 27, 30 May 3 1990 at 7.30 p.m.

There will be one interval of twenty five minutes



The Story of the Opera

ROME 1960

ACT ONE

Leporello is waiting for his master Don Giovanni. He is tired of the servant's life, especially with his master and would like to reverse the roles for a while. A woman's screams are heard and Don Giovanni makes a hasty exit from an upper window, followed by a young woman who tries to prevent his escape. She runs for help and her father, woken by her cries, appears. Seeing Giovanni, he challenges him to a duel to assuage the damage of his house and daughter, Anna. The young man is easily the winner and the Commander is left in the street for dead.

Anna returns with her fiancé Ottavio. She sees her father's corpse and swoons. Ottavio assures her that she will find both a father and a husband in him; but Anna wants only vengeance now and makes her lover promise to avenge her dead father's blood. The two young people solemnly swear to seek retribution.

Giovanni returns with Leporello, untroubled by the night's adventures. He stops their discussion; he says he smells a woman. Both men draw back to see the new arrival.

A beautiful Spanish lady with luggage and lady's maid arrives. She complains of the infamous treatment she has recently suffered at the hands of the philanderer she is pursuing. Giovanni approaches to commiserate but the lady recognises him as her seducer and flies out with tears and recriminations. Giovanni makes a skilful escape and leaves Leporello to explain that she is neither the first nor the last name in his master's catalogue. The Don collects women: any woman will do, though beginners naturally score highest.

A wedding party arrives. Zerlina and Masetto are to be married and the whole thing will be done in style with both their families present. Giovanni appears and is impressed with Zerlina; he suggests that they should join him in a celebration. Only the bridegroom, Masetto, disagrees. He tells Giovanni that he understands what is going on but Leporello takes him away and the bride is left with Giovanni, who pays her extravagant compliments. In a matter of minutes the seduction is almost accomplished when Elvira appears, hurling abuse at Giovanni and taking Zerlina away to a place of safety.

Anna and Ottavio arrive in mourning. Don Giovanni listens sympathetically to her

distress and is about to offer more personal condolences when Elvira appears again. Coldly she berates him for his despicable unreliability. Giovanni assures his friends that the Stranger is a sort of hysterical, a mad woman who follows him around claiming that he is her husband. He makes charming farewells and leaves laughing, pursued by Elvira.

Anna is terrified by the laughter and recognises in it the man who tried to seduce her and who murdered her father. The world has lost its meaning and she can depend on no one. Ottavio reassures her that she can depend on him and she instructs him to go about avenging the murder that robbed her of her father. Left alone, Ottavio realises that the only hope for her and their future lies with his victim.

Giovanni is still in hot pursuit of Zerlina and tells Leporello to make preparations for a lavish party at which he can get her alone and take her.

Masetto, followed by Zerlina, appears, furious at the shame her behaviour has brought him. She knows how to handle him and offers to let him beat her black and blue to make amends for this or any future transgression. Peace is restored and the lovers go off to the party with their families, at the Don's personal invitation.

Anna, Ottavio and Elvira appear, in masks. They will go to the party and confront Giovanni with his crimes. Giovanni, seeing only two lovely women and a single man, tells Leporello to ask them to join him.

The party gets wilder and more drunken and Giovanni begins to dance with Zerlina, whisking her away while Leporello is left to look after Masetto. Smelling trouble, the servant follows his master. Masetto's increasing discomfort is interrupted by Zerlina's screams. She runs from the inner room and is followed by Giovanni who drags Leporello with him, accusing him of trying to seduce his guest.

This is too much for Anna, Ottavio and Elvira who remove their masks and denounce Giovanni as a seducer, murderer and violator. Ottavio challenges Giovanni and a fierce storm breaks out. Confusion ensues and Giovanni and his servant make their escape.

ACT TWO

Leporello has had enough and is preparing to leave Giovanni's service. His employer coaxes him back with extravagant compliments and promises of money and begins to explain his latest plan. Elvira has a lovely maid and Giovanni wants her. First, they must get

Elvira out of the way: so Leporello will dress up as his master and Giovanni, disguised as the servant will seduce the maid.

Elvira appears, still heartbroken for Giovanni. Leporello is put into service as the Don and the lady gladly runs into his arms, before following him off the square to a more secluded spot. Giovanni, disguised as Leporello, serenades the maid.

His song is interrupted by voices. Masetto and his gang have come to find Giovanni. They leap on the supposed Leporello, demanding information. Giovanni sends them off in a group of search parties and, left alone with Masetto, unmasks himself and beats the boy mercilessly for his stupidity and presumption.

Zerlina has heard the noise and comes out to find her Masetto lying injured in the street. Telling him that he has no one to blame but himself, she forgives him for his jealousy and takes him home to mend his injuries with her kisses.

Still disguised as his master, Leporello returns with a rather weary Donna Elvira. They have roamed the streets for hours without finding anywhere suitable. Elvira wants love — NOW. Ottavio and Anna appear, meeting Zerlina and Masetto. Believing they see the Don with Elvira, they round on him, berating him for his evils and her for her follies. Elvira pleads for mercy but the others are adamant. They unmask the 'Don' and find Leporello. Consternation is followed quickly by anger as they rail against the elusive Giovanni. Leporello makes his escape.

Ottavio, left alone with Elvira and Zerlina, asks the two women to intercede with Donna Anna for him and ask for her mercy. He is doing everything he can. Elvira reflects that although Giovanni has betrayed her, he also loves her and that he might yet be saved.

Giovanni has failed with the maid but succeeded elsewhere and is giving Leporello details for the catalogue entry when a strange voice is heard. They look around and see nothing but a shrine to the late Commander. The statue is speaking. Giovanni boisterously instructs his servant to invite this speaking statue — an old friend, after all — to supper. The laughter stops when the statue accepts and both men run away.

Ottavio begs Donna Anna to show some love for him again. She says she cannot until her father's death is avenged and promises that everything shall be as it was, once Giovanni is brought to justice.

Giovanni is preparing for supper. Leporello waits at table, angry at his master's greed and selfishness. An orchestra plays operatic selections and Leporello comments on how quickly fashionable music can pall. Elvira arrives, desperate. She begs Giovanni to repent before it is too late. He replies with an extravagant toast to wine, women and as

much of both as he can lay his hands on. Elvira departs but is heard screaming. Leporello goes to find out what has happened but returns ashen-faced. The statue has come for his dinner.

A thunderous knock shatters the atmosphere. "Answer it", says Giovanni repeatedly. The statue arrives and solemnly urges Giovanni to seek immediate salvation from his sins. Giovanni refuses and the Commander tells him that he has, for the last time, turned down an occasion for grace. The air becomes filled with wild noise and all Hell breaks loose. Still urged to penitence, the Don becomes coldly arrogant in his denial and is then borne away to eternal damnation and is cast into the flames.

The others arrive to find out what has happened. Leporello tells them that the statue came for Giovanni and that he is now in Hell. Delighted, Ottavio asks Anna to honour her promise but she asks for just a little more time to grieve before she accepts him. Elvira will seek a convent in which to repent and Masetto and Zerlina will go back to the country to start their family. Leporello will have to find a new job — and one with less sensational requirements this time. Before making their farewells, the company reassure each other that all is now well with the world and that those who pursue an evil life must pay for it sooner or later.



D.G.O.S. CHORUS

Chorus Master: Jonathan Webb

LADIES

Margaret Adams
Stella Byrne
Ann-Marie Connors
Carole Court
Dorothy Dalton
Anne Deegan
Kathryn Fitzgerald
Emer Forde
Ursula Fowler
Noreen Hanratty
Anne Jennings
Carmel Jennings
Fidelma Kelly
Eileen Kennealy
Una Kinirons
Linda Lee
Marie Mackey
Sarah McLaren
Maureen McDonnell
Pauline McHugh
Sheila Maloney
Alice Moffat
Jane Money
Mary Moriarty
Fiona Nangle
Ruth Nolan
Joan O'Farrell
Aine O'Neill
Dorothy Thomson
Louise Tucker
Sylvia Whelan

GENTLEMEN

James Bierny
John Brady
Paddy Brennan
John Carney
Tom Carney
Graham Case
Robert Crowe
Neil Foster
Martin Higgins
Barry Hodkinson
Jonathan Hollows
Michael Hughes
John Kriter
Paul McNamara
Lloyd Newton
Noel O'Callaghan
Proinnsias Ó'Raghallaigh
Andrew Percival
Peter Ruane
Grant Shelley
Graham Webber
Alan J. Westby

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Clery & Co. Department Store
Le Coquillage of Westbury Mall

CHILDREN

From Theatrical Art Centre
with thanks to Maeve and Ian Widger
Blathnaid Cadwell
Keith Croft
John Cronin
Linda Farrelly
Orla Maher
Rory McEntee
Jamie McGann
Sarah O'Hanlon
Joanna Petty
Brian Stenson
Simon Thornton
Thomas Widger

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Chameleon Productions, Ireland, Ltd.

Scenic Artists:
Kerry Jarrett
Ned McLaughlin
Alan Skidmore
Frances Waddington

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ELAINE PADMORE

Artistic Director

Artistic Director of Wexford Festival Opera; working with DGOS for the second of two seasons. Studied music at Birmingham University and Guildhall School of Music, London. Singer, pianist, writer (book on Wagner and numerous articles), lecturer on opera at Royal Academy of Music, London, regular broadcaster on BBC Radio 3 and World Service. Chief Producer of Opera for BBC Radio until 1982 when she joined Wexford. In 1986 received Sunday Independent Arts Award for services to music in Ireland.

**DAVID COLLOPY**

Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years. After Wexford, he joined a London based design consultancy — GSA — as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-three of the Society's opera productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.

**JONATHAN WEBB**

Chorus Master

Graduated from University of Manchester 1985. Conducted Alan Ridout's *Angelo* for Kent Opera and *West Side Story* for the Opera House, Manchester, Assistant conductor to Janos Furst for DGOS *Don Giovanni* 1988 and Roderick Brydon for *Norma*, Spring 1989. Chorus Master of DGOS since September 1988; also Chorus Master of Wexford Festival Opera. Recently conducted Sondheim's *Company* for RADA in London. Work in Ireland includes recent tours conducting Stravinsky's *Soldier's Tale* and Britten's *Rape of Lucretia* for Opera Theatre Company.



ARTISTS' PROFILES

HANS GREGORY ASHBAKER

Tenor (USA): Pinkerton

Has been receiving generous international acclaim since his professional debut in 1985. Greatly sought after in the roles of Rodolfo, Don Jose, Don Carlo, Cavaradossi, and Manrico. Recent successes at opera houses in Paris, Sydney, Brisbane, Cologne and Munich have established him as one of the rare breed of tenor specializing in the repertory of Verdi and Puccini. In his own country has had tremendous acclaim at the Houston Grand Opera, Seattle Opera, Chicago Lyric, Miami Opera, and Metropolitan Opera. Future engagements include Polione in *Norma*, Turiddu and Canio in *Cavalleria Rusticana* and *Pagliacci* as well as the title role in *Lohengrin*, and Nemorino in *L'elisir d'amore*.



YVONNE BRENNAN

Soprano (Ireland): 1st Niece

Studied at the College of Music, Dublin with Peter McBrien. Has appeared as guest soprano with musical societies throughout Ireland; most recent performances were with the Athlone Musical Society in *The Merry Widow* (title role) and the Irish Operatic Repertory Company's production of *Die Fledermaus* at Cork Opera House (Adele). Was leading soprano for six seasons with Jury's Irish Cabaret and toured the United States and Canada on three occasions with the Cabaret. Has performed with both the RTE Orchestras and played the part of Cathleen in RTE's production of *Riders to the Sea*. Other TV appearances include the Late Late Show and Kenny Live. Made her Wexford debut last year as Lauretta in *The Duenna*. Appearing for first time with the DGOS.



JOHN DANIECKI

Tenor (U.S.A.): Bob Boles

Returning to Ireland only a short time after his critically acclaimed appearances at the Wexford Festival. Has sung leading roles on three continents including Faust in Uruguay and Ramiro in *La Cenerentola* with the Wolf Trap Opera in Washington D.C. where he returns soon for Rossini's *L'italiana in Algeri* and *Viaggio a Reims*. Known for his stratospheric register, he performs the works of Donizetti, Bellini and Rossini extensively, particularly *La Fille du Regiment*, *I Puritani* and *L'italiana in Algeri*. After Dublin goes to San Francisco for concert performances and a recording of Orff's *Carmina Burana* with the San Francisco Symphony on London/Decca Records. Count Almaviva in Scottish Opera's *Barber of Seville* in 1992.



PHILIP DOGHAN

Tenor (U.K.): Goro

In 1980 he became the first English singer to win the Premier Grand Prix at the Toulouse International Singing Competition. Since then appearances abroad have included Paolino (*Il Matrimonio Segreto*) and Nadir (*Pecheur de Perles*) in Rennes, Tom Rakewell (*Rake's Progress*) for Cologne, Ferrando (*Cosi fan tutte*) in Tours, High Priest (*Idomeneo*) in Metz, Fritz (*Grande-Duchess de Gerolstein*) in Palermo and Lausanne; several roles at the Wexford Festival. At home, roles have included Eisenstein (*Die Fledermaus*) for Opera 80, Second Shepherd (*Orfeo*) and James (David Blake's *The Plumber's Gift*) for English National Opera; and Bad 'Un in Birtwistle's *Yan Tan Tethera*, Linfea in *La Calisto* and Magnus in *The Knot Garden* for Opera Factory.



ELIZABETH BAINBRIDGE

Mezzo-soprano (UK): Auntie



BRENDAN CAVANAGH

Tenor (Ireland): Rev. Horace Adams



PETER J. DAVISON

Designer (U.K.): Peter Grimes



Worked at the Royal Opera House from 1977-86 as design assistant during which time he realised the sets for *The Barber of Seville*. Past projects include work with Maria Björnson on *Follies* and with Richard Hudson on the first Jonathan Miller season at the Old Vic. Worked with the Quay Brothers on set and lighting design for Opera North/English National Opera *Love for Three Oranges* (recently televised by BBC); was associate designer with the Quay Brothers for set of Richard Jones' *A Flea in Her Ear* at the Old Vic. Designed *Mitridate* for 1989 Wexford Festival and the Q.E.H., London; *Bed and Beau's' Stratagem* for the National Theatre, and *The Liar* for Jonathan Miller at the Old Vic. Currently working on *When We Dead Awaken* with Claire Bloom at the Almeida.

RUPERT DUSSMANN

Repetiteur (UK): Madama Butterfly



Educated in Cardiff, King's College London, Leeds University, Guildhall School of Music and at the National Opera Studio. Work since he left the Studio in 1988 has included Musica nel Chiostro, Batignano, Scottish Opera (*Die Fledermaus*, *Don Carlos*, *Das Rheingold*), Pavilion Opera (*Don Giovanni*, *Figaro*, *Don Pasquale* and *La Traviata*), Wexford (*The Duenna*), Welsh National Opera, Royal Opera House, Covent Garden and Glyndebourne Touring Opera. Next season joins Théâtre de la Monnaie in Brussels.

THERESE FEIGHAN

Mezzo-soprano (Ireland): Suzuki

Born in Dublin, studied at University College and the College of Music with Veronica Dunne. Made her operatic debut with the DGOS. Roles include Mercedes (*Carmen*), Fenena (*Nabucco*), Marcellina (*Figaro*), Madam Larina (*Eugene Onegin*), Prince Orlofsky (*Fledermaus*), Unolfo (Handel's *Rodelinda*), with companies including Pavilion Opera, Opera 80 and Musica nel Chiostro, Batignano. At

Wexford she has sung Dorothee (*Cendrillon*), Arbate (*Mitridate*) and Mrs. Noah (*Noye's Fludde*). Has just sung Elgar's "Sea Pictures" with Orchestra of Welsh National Opera; will sing Fenena (*Nabucco*) with WNO in Prom at St. David's Hall, Cardiff.



MARCO GUIDARINI

Conductor (Italy): Butterfly

Born in Genoa in 1960 and studied conducting with Mario Gusella and Franco Ferrara. He has a varied musical and cultural background. Gave up a full-time career as a cellist in order to be a conductor. After his first symphonic concerts in Italy, was invited by John Eliot Gardiner to become his assistant at the Opéra de Lyon, where he made his operatic debut in 1986 conducting Verdi's *Falstaff*. With the same company he conducted Rossini's *Comte Ory*, For Wexford Festival Opera conducted *Elisa e Claudio* and *Mitridate*, both also seen on London's South Bank. Conducted *Barbiere di Siviglia* for Opera North in Leeds this spring and goes to WNO for *Figaro* in the autumn.



NIKKI LI HARTLIEP

Soprano (USA): Butterfly

Winner of the 1987 Metropolitan Opera National Auditions, Okinawan soprano Nikki Li Hartliep made her debut with the San Francisco Opera in 1982. First performed *Madama Butterfly* with that company in 1984 and in later seasons Antonia in *Tales of Hoffmann*, Alice Ford in *Falstaff* and Minni in *La Bohème*. During their 1989 season, returned again for *Madama Butterfly*, a role she has performed throughout the U.S.A. (Atlanta, Seattle, Minnesota, Austin Lyric . . .) as well as in Nagasaki, Japan. Her 1988 season included debut with the Opera Orchestra of New York in *Jenufa* at Carnegie Hall, and Ellen in *Peter Grimes* with the Opera Company of Philadelphia. Future debuts include Chicago Lyric (Micaela in *Carmen*), Canadian Opera (*Suor Angelica*) and the American stage premiere of Smetana's *The Kiss* (Vendulka).



MARK HOLLAND

Baritone (U.K.): Masetto

Born in Salford, Manchester in 1960; has been a Principal with Welsh National Opera since 1984, and has sung many roles with the company including Figaro (*Il Barbiere di Siviglia*), Leporello (*Don Giovanni*), the Count (*Figaro*), the title role in *Eugene Onegin*, Schaunard (*La Bohème*), Don Carlo (*Ernani*), Enrico (*Lucia di Lammermoor*). Prior to joining Welsh National Opera, he appeared at the Buxton Festival in Piccini's *La Buona Figliola*. Recently sang Falke (*Die Fledermaus*) for Opera Northern Ireland, and forthcoming roles include Sonora (*La Fanciulla del West*) for W.N.O.



LAUREN FLANIGAN

Soprano (U.S.A.): Donna Anna

Has sung Donna Anna with Pennsylvania Opera Theater and will also sing it in 1991 with Seattle Opera. Will perform with Glimmerglass Opera this summer as Christine (*Intermezzo*) and then make her New York City Opera debut as Musetta (*La Bohème*). She has recently performed Violetta in *La Traviata*, Curly's wife in *Of Mice and Men*, Rosalinde and Adele in *Die Fledermaus*, Madame Silberklang in *The Impresario*, Micaela in *Carmen*, Clorinda in *Cenerentola* and Leila in *The Pearl Fishers*. Performed title role on Broadway in highly acclaimed avant-garde production of Massenet's *Cendrillon*. Sang Sophie Choll in U.S. premier of Zimmerman's *The White Rose* and created the role of Mrs. Heimlich in the jazz opera *Where's Dick*.



ALAN HACKER

Conductor (UK): Don Giovanni

Joined London Philharmonic Orchestra as a clarinetist at 19, when he also began teaching at Royal Academy of Music, was clarinet professor there for 9 years. Operatic work includes *Den Bergtagna* by Ivar Hallström and *The Horse and the Boy* by Forsell for Norrlandsopera, Sweden, and *La Finta Giardiniera* (Mozart) for Opera North in Leeds. Major orchestral work in Britain includes Maxwell Davies's *Fires* of London, *The Music Party*, and the Classical Orchestra which he founded in York to give authentic performances of the classical symphonic repertoire. Engagements abroad include Venice (Orchestra of La Fenice), Bologna, Banff and Stavanger. Tours New Zealand this year, and conducts new Judith Wier opera in Glasgow. Next year returns to Opera North for *Cosi fan tutte*.



ANGELA HICKEY

Mezzo Soprano (UK): Mrs. Sedley

Studied violin and singing at the Guildhall School of Music and then joined Glyndebourne Festival Opera. Has performed many roles with English National Opera, Scottish Opera and the Royal Opera. Her wide repertoire ranges from Monteverdi to Henze. Roles include Preziosilla (*Force of Destiny*), Flora (*La Traviata*), Ulrica (*Ballo in Maschera*), Jocasta (*Oedipus Rex*), Marchioness (*Fille du Regiment*), Helene (*War and Peace*), Mrs. Olsen (*Street Scene*), Venus (*L'Orione*). She has sung Annina (*Der Rosenkavalier*) for Monte Carlo Opera and Mistress Quickly (*Falstaff*) for City of Birmingham Touring Opera. This is her debut with DGOS.



TIM HOPKINS

Producer (UK): Peter Grimes

Born in 1963 and graduated from Queen's College, Cambridge 1986. Worked for Scottish Opera as assistant to Gilbert Defo on *Aida* in 1987 and to Richard Jones for *Cosi fan tutte* in 1988, subsequently re-directing *Cosi* for smaller venues. Worked again with Richard Jones on *The Love for Three Oranges* at Opera North and English National Opera. In 1989/90 assisted for ENO, working with David Pountney and Graham Vick. Has recently directed a community opera *Hastings Spring*, written by Jonathan Dove, for Glyndebourne. Directs Donizetti's *L'adio nell'imbarazzo* at Batignano this summer. He will assist Richard Jones on Sondheim's *Into the Woods* in the autumn, and will restage *Carmen* for Opera North in 1991.

ARTISTS' PROFILES

SIMON JOLY

Conductor (U.K.): Peter Grimes

Is associate conductor of the BBC Singers with whom he has conducted a large repertoire in concert and on radio, specializing in contemporary music. Has conducted the BBC Symphony Orchestra in works by David Bedford, Bax, Rubbra, Hindemith and Martinu; the BBC Concert Orchestra, the BBC Philharmonic and the BBC Welsh S.O. in many programmes. Work with other ensembles includes the E.C.O., City of London Sinfonia, Ulster Orchestra, Endymion Ensemble in programmes including Stravinsky's 'Les Noces' at the Proms; and the R.P.O. with whom he has recently brought out a record of British music. Has conducted several operas for the BBC, *The Bartered Bride* at ENO; Weill's *Mahagonny* and double bill of Gazzaniga and Busoni at Wexford.



CHARLES KILPATRICK

Repetiteur (UK): Don Giovanni

After graduating in music from Durham University, studied at the Opera School of the Royal College of Music, conducting *A Hand of Bridge* (Barber) and scenes from *Don Giovanni* and *Luisa Miller*. In 1985/86 he joined the National Opera Studio on the repétiteurs' course. Since leaving, has worked for Opera East (*Die Fledermaus*), Opera 80 (*Rigoletto* and *Cenerentola*), Pavilion Opera (*The Marriage of Figaro*, *The Magic Flute*, *Lucia di Lammermoor*, *Cosi fan tutte*, and *Boris Godunov*) the Wexford Festival, the City of Birmingham Touring Opera and the Royal Opera House, Covent Garden.



PAUL AUSTIN KELLY

Tenor (USA): Don Ottavio

During the 1989-90 season was heard with New York City Opera as Don Ottavio, Count Almaviva in *Il Barbier di Siviglia*, Camille in *The Merry Widow* and Nanki-poo in *The Mikado*. Other performances during the season included the role of Ruggero in *La Rondine* with Long Beach Opera and Ramiro in *La Cenerentola* with Austin Lyric Opera. In 1990-91 he makes his debut with Theatre de l'Opera de Nice where he will sing in *Gianni Schicchi* (Rinuccio), *Wozzeck* (Andrés), *Il Re Pastore* (Alessandro) and *La Finta Semplice* (Don Polydoro). Mr. Kelly can be heard on G & M Records 1990 release of John Knowles Paine's St. Peter Oratorio, conducted by Gunther Schuller.

THOMAS LAWLOR

Bass (Ireland): Hobson

Born and educated in Dublin at C.B.S. Syng Street and U.C.D. Studied singing with Michael O'Higgins then the Guildhall School of Music London. Joined the D'Oyly Carte Opera Co. playing over the next nine years all the major bass baritone roles. Travelled to U.S.A. and Canada several times, made several recordings with Decca and sang Pish-Tush in the Warner Bros film of *The Mikado*. In 1971 made his grand opera debut with Glyndebourne. Since then he has sung roles with all the major companies including Royal Opera, English National Opera, Opera North and New Sadler's Wells Opera. Festivals include Wexford, Camden, Singapore and Valencia.



KEITH LATHAM

Baritone (UK): Balstrode

Born in Burnley, came to professional opera after ten years in industry. Studied RNCM with Patrick McGuigan. As company principal with Scottish Opera played Krusina (*The Bartered Bride*), Marullo (*Rigoletto*), Titon (*Orion*) and Fiorello (*The Barber of Seville*). Joined Opera North in 1985: roles include Speaker (*The Magic Flute*), Amonasro (*Aida*), Sonora (*Girl of the Golden West*), Valentín (*Faust*), Creon (*Oedipus Rex*), Germont (*La Traviata*), First Shepherd (*Daphne*), title role *Macbeth*, Kulgin (*Katya Kabanova*), Enrico (*Lucia di Lammermoor*), Zurga (*Pearl Fishers*), Scarpia (*Tosca*).

JOHN LLOYD DAVIES
Producer (UK): Madama Butterfly

Studied Philosophy and European Literature at Bristol University. For English National Opera has directed revivals of *Cosi fan tutte*, *Carmen*, *Madama Butterfly* and *Rusalka* (in Frankfurt). Other work in Britain has been for Pavilion Opera, the Royal Academy of Music, Gemini Opera, the Almeida Theatre, London and Kent Opera. Has directed and designed *Don Giovanni* and *Die Zauberflöte* at the Kammeroper in Vienna; will return in 1991 for *Rigoletto*. Directed the theatre production of *Der Fliegende Holländer* at last year's Bregenz Festival, which he will revive this summer. After *Madama Butterfly* in Ludwigshafen, directs revivals of *The Trojans* and *The Cunning Little Vixen* for Scottish Opera.



VICTOR LEDBETTER

Baritone (U.S.A.): Sharpless

Mr. Ledbetter was a 1988-89 Alder Fellow with San Francisco Opera. During this time his roles included Ford in *Falstaff*, Marcello in *La Bohème* and Scarpia in a joint production of *Tosca* with Shanghai Opera in China. Other highlights include Dr. Malatesta in *Don Pasquale* with San Diego Opera and Harasta in *The Cunning Little Vixen* with Vancouver Opera. Mr. Ledbetter will be returning to San Francisco in 1990 to perform in *Wozzeck* and *Rigoletto*. Other upcoming productions include Dr. Falke in *Die Fledermaus* with San Diego Opera and Valentín in *Faust* with Cincinnati Opera.

CAROLANN LOWE

Soprano (Ireland): Kate Pinkerton

Born and educated in Dublin. Studied singing with Veronica Dunne at the Dublin College of Music and David Harper in London. Opera appearances include *Marriage of Figaro* (Cherubino), Poulenc's *Dialogue of the Carmelites* (Mother Marie), *Carmen* (Mercedes), *Rigoletto* (La Contessa), *Cavalleria Rusticana* (Lola), and *La Traviata* (Flora). Appeared as Josephine in Noel Pearson's production of *H.M.S. Pinafore* at the Gaiety Theatre. Was the first prizewinner of the Lombard and Ulster Music Foundation Award; also a prizewinner at the Robert Stoltz International Singing Competition. Has performed regularly with the R.T.E. Orchestras and in both concert and recital. Has also given recitals in London, Florida and Germany and appeared on RTE and German television.

ARTISTS' PROFILES

WILLIAM MACKIE

Bass (U.K.): Swallow

Studied singing at the Royal Scottish Academy of Music with Neilson Taylor. Has since sung with all the major opera companies in Britain where roles have included Basilio (*Barber*) Fasolt (*Rheingold*) Ferrando (*Trovatore*) Commendatore (*Don Giovanni*) Theseus (*Midsummer Night's Dream*) Collatinus (*Rape of Lucretia*) and he created the title role in Kenneth Leighton opera *Columba*. Work abroad has taken him to Venice, Austria, Yugoslavia, Amsterdam, Aix-en-Provence and most recently The Father (*Hansel and Gretel*) in Strasbourg. He sings all the roles in the bass baritone concert repertoire, most recently Handel's Messiah (*Reykjavik*) Verdi Requiem and Dream of Gerontius (BBC Scotland) and the Mozart Requiem in Sardinia.



PATRICK MASON

Producer (UK): Don Giovanni

A former Lecturer in Performance Studies at Manchester University, he joined the Abbey Theatre in 1977 and has directed many productions there — currently the new

Brian Friel play "Dancing at Lughnasa". Is much associated with contemporary Irish playwrights such as Tom MacIntyre and Frank McGuinness. Directed his first Gate production, 'A woman of no importance' in 1984 and many classics since, including "Peer Gynt". First opera was *La Cena delle beffe* at Wexford, followed by Gazzaniga/Busoni double-bill and Prokofiev's *The Duenna*. Produced *Don Pasquale* for Opera North in Leeds this season: returns in autumn for Dukas *Ariane*. *Don Giovanni* in 1988 was his first opera for DGOS.



PAMELA MYERS

Soprano (U.S.A.): Ellen Orford

Born in Baltimore and studied at the Manhattan School of Music. Made her debut with San Francisco Opera as the Countess (*Figaro*) and has sung extensively throughout the U.S. and Canada. Roles include Mimi, Violetta, Micaela, Liu, Lucia, Musetta, and Leila in *Pearl Fishers* for New York City Opera. Canadian engagements include Violetta and the Countess in Toronto. Made her Italian debut in title role of Menotti's *La Loca*. Other European engagements include Paris, Nancy and Marseilles, Lucia with Scottish Opera and Ginevra in *Ariodante* at Wexford. Has recorded for the BBC, sung at the Edinburgh Festival and given concerts with D.G.O.S. Future engagements include Ellen in *Peter Grimes* at Marseilles.



WILLIAM NEILL

Tenor (U.S.A.): Peter Grimes

Made his professional operatic debut in Essen, West Germany, singing lyric tenor roles. Since then has performed with opera companies and symphony orchestras all over the world, including Deutsche Oper Berlin, San Francisco Opera, New York City Opera, Miami, Boston, San Diego, Bonn, Canadian Opera Company, Netherlands Opera, Scottish Opera, Cleveland Symphony, Barcelona Orchestra and Orchestre National de France. Currently sings the heavier tenor roles and has been acclaimed as Lohengrin, Siegmund, Florestan, Samson, Otello, Cario, Laca (*Jenůfa*) and Peter Grimes, a role he has sung in Amsterdam, Toronto, Houston and Louisville. Recent debut at the Paris Opera in the role of Tichon in Jancék's *Katya Kabanova*.



PAUL MALONEY

Associate Director (U.K.): Don Giovanni

Studied at Sussex University. Assistant Director with Scottish Opera, 1986-88. Subsequently worked as Staff Producer for Opera North and New Sadler's Wells Opera. Productions include *La Bohème* for Scottish Opera-Go-Round, the first British staging of Bach's *St. John Passion* for Warwick University in association with Birmingham School of Music, and *The Magic Flute* for British Youth Opera.



JOSEPH McKEE

Bass-baritone (U.S.A.): Leporello

Leading artist with the New York City Opera, is seen there in a variety of parts ranging from the traditional to the contemporary. Since his debut there as Dr. Pangloss/Voltaire in Harold Prince's production of *Candide*, he has won praise for his portrayals of Sancho in John Copley's production of *Don Quichotte* by Massenet, Leporello in *Don Giovanni*, Bartolo in *Barbiere di Siviglia* and other parts as well. Trained at Oberlin Conservatory and the Juilliard School, his operatic and concert work has taken him throughout the United States. Was selected to record the role of Benoit in *La Bohème* for Leonard Bernstein on the Deutsche Grammophon label.



REGINA NATHAN

Soprano (Ireland): Zerlina

Studied at the College of Music, Dublin, N.U.I. (Maynooth), Trinity College of Music and the National Opera Studio London. Roles in London have included Susanna (*Figaro*) and Monica (*The Medium*); and Micaela in Opera Theatre Company's production of *Carmen* in Dublin and Irish tour 1988. Recent recitals: summer concert for Friends of the Wexford Festival, Bank of Ireland series in the House of Lords Dublin, 'Young Ireland' at Wexford Festival, Wigmore Hall debut recital, January 15th 1990. Sang Frasquita (*Carmen*) for DGOS last season and will sing the role for Welsh National Opera this year.



FRANK O'BRIEN

Baritone (Ireland): Prince Yamadori

Has been a guest soloist with the DGOS for many years and has won critical acclaim for such roles as the Father (*Hansel and Gretel*), Rodrigo (*Don Carlos*), Figaro (*Barbiere*), Sharpless (*Madama Butterfly*) and Guglielmo (*Cosi fan tutte*), which was televised in 1985. He also sang several roles with Cork City Opera and Irish National Opera. Has appeared many times on television and broadcasts regularly with the RTE Orchestra. Has also performed concerts in London and America.

ARTISTS' PROFILES

MARK PRITCHARD

Lighting Designer (U.K.)

Has lit many plays in London's West End and at the major British provincial theatres, including Birmingham Rep. and Chichester Festival. For the Royal Shakespeare Company, *Hamlet* and *Romeo and Juliet* (Stratford and the Aldwych Theatre). National tours include *The Devil's Disciple*, *The Cherry Orchard*, *Amadeus* and *St. Joan*. Abroad has worked in Paris and (frequently) in Denmark. Opera/ballet credits include Phoenix Opera, Sadler's Wells Royal Ballet, Stuttgart Ballet, Kent Opera and DGOS — for whom previous operas have been *La Bohème*, *L'Elisir d'Amore*, *Rigoletto*, *Pearl Fishers* and *Don Giovanni*.



RUSSELL SMYTHE

Baritone (UK): Don Giovanni

Born in Dublin, studied at the Guildhall School of Music and the London Opera Centre. In 1977 he joined Welsh National Opera as a principal baritone, singing roles including *Billy Budd* and *Eugene Onegin*. Since becoming freelance his repertoire has included *Figaro (Barber)*, *Count Almaviva (Marriage of Figaro)*, *Pelleas*, *Papageno*, *Tarquinius (Rape of Lucretia)*, *Malatesta (Don Pasquale)*, *Harlequin (Ariadne)*, *Torquato Tasso (Donizetti)*, *Nardo (La Finta Giardiniera)* for such companies as the Royal Opera, Paris Opera, Hamburg, Frankfurt, Lyon, Brussels, Vancouver and the major British companies. He has toured Japan and U.S.A. is also an accomplished concert and recital singer.



PHYLLIS TREIGLE

Soprano (U.S.A.): Donna Elvira

Lives in New Orleans, Louisiana. Makes her international debut with D.G.O.S. Made her New York City Opera debut last season as Miss Jessel in *The Turn of the Screw*. Has performed in many contemporary operas, including *Argento's Postcard from Morocco*, *Conrad Susa's Transformations*, and the American premiere of Philip Glass *Akhnaten*. Other performance highlights include Alice Ford in *Falstaff* with Houston Grand Opera, Donna Elvira for the Pennsylvania Opera Theater and the Skylight Comic Opera in Milwaukee, and Mina in Verdi's rarely performed *Aroldo* with Sarasota Opera in Florida. Future plans include the role of Amelia in *Un Ballo in Maschera* in Sarasota, as well as several U.S. concert engagements.



JOE VANEK

Designer (U.K.): Don Giovanni

Opera designs have included *Così fan tutte* (Opera Theatre Co.); *La Cena delle Beffe* (Giordano); Gazzaniga's *Don Giovanni*; Busoni's *Turandot* and Prokofiev's *The Duenna* all at Wexford; *Don Pasquale* (Opera North, Leeds) and currently in preparation *Ariane and Bluebeard* by Dukas for Opera North. As an associate of the Gate Theatre has designed six major productions since 1984 (winning three Harvey Awards), and for the Abbey, two including the current new play by Brian Friel, "Dancing at Lughnasa". In Britain has designed for leading regional theatres, the Edinburgh Festival, London's West End. In the USA recently designed Ken Hill's original musical version of *The Phantom of the Opera* for St. Louis and San Francisco where he won a Critics Circle Award.



PETER SAVIDGE

Baritone (U.K.): Ned Keene

As well as a concert and recital career that has taken him throughout Europe, Australia and New Zealand. Peter Savidge has sung extensively at Opera North, Welsh National Opera and at The Royal Opera House Covent Garden. His repertoire includes Papageno, Guglielmo, Don Giovanni, The Count, Nardo (*La Finta Giardiniera*), Dandini (*Cenerentola*), Figaro (*Barber*), Danilo (*Merry Widow*), Vicar (*Albert Herring*), Harlequin (*Ariadne*), Storch (*Intermezzo*), Falke (*Fledermaus*), Macheath (*Threepenny Opera*), Marcello (*La Bohème*) and most recently Ravelen (*Showboat*). Future plans include Figaro (*Barber*), Count, Rimbaud (*Count Ory*) and Eisenstein for Welsh National Opera, Valentin (*Faust*) for Opera North and the multiple baritone roles in Britten's *Death in Venice* in Nancy.

JOHN TRANTER

Bass (UK): Commendatore, *Bonze*

Born Chesterfield, Derbyshire. He studied at the London Opera Centre. He has made appearances with Kent Opera, English National Opera, Welsh National Opera, Scottish Opera, Opera North. Roles include Sarastro, Commendatore, Ramfis, Sparafucile, Timur, Colline, Zaccaria, Prince Gremin. For Welsh National Opera roles in *The Ring*: Hagen, Hunding, Fasolt, Fafner. Engagements abroad include, Orosio, Commendatore, King (*Aida*) and Timur for Opera Nancy, Henry VIII (*Anna Bolena*) in Nimes, King (*Aida*) for Lausanne. Future engagements, Banquo for Metz, Hobson (*Peter Grimes*) Marseilles, debut at Royal Opera House, Covent Garden in *Attila* and Fafner (*Siegfried*).

KATHLEEN TYNAN

Soprano (Ireland): 2nd Niece

Comes from Wexford. Studied at the RIAM, Dublin, and at The Guildhall School in London. Made her operatic debut in 1985 for DGOS, and roles for the company include Tebaldo (*Don Carlos*), Amor (*Orfeo ed Euridice*), Gianetta (*L'Elisir d'Amore*), and Zerline (*Don Giovanni*). For Wexford Festival Opera has sung roles in *Koenigskind*, *La Cena delle Beffe*, *The Devil and Kate* and *The Duenna*. Sang Nora in the RTE/NVC TV production of *Riders to the Sea*, Harvest Home (*Peace*) for City of Birmingham Touring Opera, and Lucia (*The Rape of Lucretia*) for Opera Theatre Company. Gave her first performance of Eric Sweeney's Cantata, *Deirdre*, with the National Symphony Orchestra at the NCH earlier this year. Represented Ireland at the 1987 Cardiff Singer of the World Competition.

ALEXANDER WELLS

Repetiteur (U.K.): Peter Grimes

Born in Oxford where he began musical studies as a piano pupil of Leonie Gorobich. After a year's study in Paris and a degree in Russian at Cambridge, he received further training at the Royal College of Music, where he gained wide experience as an accompanist of both singers and instrumentalists. In 1987 he spent a year as a trainee repetiteur at the National Opera Studio, and since then has worked on *Die Entführung* and Berio's *Un re in ascolto* at Covent Garden and Henze's *The English Cat* in Germany. He will be working at Glyndebourne this June on Sir Michael Tippett's *New Year*. He is also active as a freelance coach and accompanist.

NATIONAL SYMPHONY ORCHESTRA

1ST VIOLINS

Audrey Collins
Clodagh Vedres
Timothy Kirwan
Catherine Briscoe
Anna Kane
Camilla Gunzl
Claire Crehan
Catherine McCarthy
Patrick Fitzgerald Mooney
Cong Gu
Ting Zhong Deng
Brona Fitzgerald
Penny Poole

Co-Leaders

OBOES

Matthew Manning
Helmut Seeber
Patricia Corcoran
Geraldine Malone

2ND VIOLINS

Jack Leydier
Vanessa Caminiti
Joan Miley
Carlos Assa Munt
Keith Packer
Audrey McAllister
Elias Maguire
Mary Wheatley
Breige McGoldrick
Cornelia Sexton

CLARINETS

Brian O'Rourke
Paul Roe
Fintan Sutton
Anthony Long

BASSOONS

Michael Jones
Dieter Prodohl
Michael Rogers
Ross Murphy

HORNS

Lesley Bishop
Fergus O'Carroll
Tom Briggs
Ian Dakin
David Atcheler

VIOLAS

Seamus O'Grady
Tom Kane
Margaret Adams
John O'Mahony Adams
Neil Martin
Randal Devine
Kathleen Green
John Kelly

TRUMPETS

Joszef Csibi
Szabolcs Vedres
Graham Hastings
William Bannister

CELLOS

Aisling Drury Byrne
Lindsay Martindale
Dairne Ni Mheadhra
Niall O'Loughlin
Rosemary Elliott
Paula O'Callaghan
Lynda Kelly
Peter Hickey

TUBA

Hartmut Pritzel

BASSES

Helmut Engemann
Wolfgang Eulitz
Herbert Nowak
Seamus Doyle
Waldemar Kozak
Daniel Whibley

TIMPANI

Martin Metrustersy

PERCUSSION

Noel Eccles
Angela Boot
Paul Maher
Tony Kavanagh
Paul McDonnell

HARP

Andreja Malarish

FLUTES

William Dowdall
Madeleine Staunton
Deirdre Brady
Ciaran O'Connell

CELESTE

Lynda Byrne

MANDOLIN

Luke Tobin



"Opera - the New Golden Age?

Spring Weekend
11th-13th May, 1990

A weekend discussing opera with some of the leading experts is an exciting and stimulating idea, particularly in the luxurious surroundings of the Ferrycarrig Hotel. For its first ever Spring Weekend, the Wexford Festival Opera has brought together a group of internationally-renowned personalities from the world of opera who will review current standards, examine aspects of the art and peer into its future. No special knowledge will be required to enjoy the two-day event and lively discussion from all participants will be welcomed.

Andrew Porter is the special guest speaker. He has a long and distinguished career as a music critic, first in London with the *Financial Times*, the *Musical Times* and *Opera Magazine*, and since 1972 in the USA with the *New Yorker*. He is regarded as one of the world's leading experts on opera and is much sought after as a speaker at opera seminars around the world. Five volumes of his *New Yorker* reviews have appeared in print and he writes for the world's leading opera magazines on a regular basis.

Elaine Padmore and **Patrick Mason** will discuss the problems of opera today from finance to production techniques. The special Forum will be chaired by **Mr Justice Niall McCarthy** and the Programme Director is **Ian Fox**.

The Weekend opens with a Friday night (11th May) Reception and late-night entertainment. The working sessions will take place on Saturday morning and afternoon and Sunday morning. The special Banquet is on Saturday evening (12th May) followed by the Open Forum.



Subscriptions

Residential: two nights B & B, Saturday lunch, Saturday Banquet and all events £125.00.
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Theatre Manager : Eileen O'Reilly

House Manager : Mary Lehane

Admin. Assistant : Yvonne Sullivan

Accounts : Eilish Tiernan

*Box Office : Liz Maloney, Liam Barry,
David Kane, Ruth Lehane,
Alan McQuillan*

Production Manager : Brian Power

Chief Electrician : Sean Burke

Stage Manager : George McFall

Stage Crew : Paul Grimes

Electricians : Paul Agnew, Paul McGrane

*Stage Door : Michael McElhinney, Billy
Gaffney, Tony Early*

Bar Supervisor : Sally Keane

Cellarman : Andy Byrne

*Ushers : Eddie King, John Joyce,
Colm Wade, Jimmy Kelly*

Kiosk : Marie Cornally

*Bars : Joan Boles, Phyllis Rigney,
May Benton*

*Bar/Usherettes : Eric Boles, Liz Fogarty,
Marie Murphy, Maureen
Rooney, Mary Vickers,
Tom Whelan, Patrick
Turner, Declan McHugh
Fergal Grist*





GAIETY THEATRE

Information and Services

Booking Information: The Box Office is open on Monday-Saturday 11 a.m.-7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose S.A.E., or add postage to your remittance.

Gift Vouchers: May be purchased at the Box Office.

Car Parking: We offer car parking facilities, in association with Dublin Corporation. You will receive with your tickets, a voucher for Drury Street Car Park; this enables you to use the car park for 50p, between 6 p.m. and midnight. The Car Park is closed on Public Holidays.

Latecomers: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

Fire Procedure: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

General Information: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

Kiosk: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

Ices: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

Bars: Bars are situated on the Parterre, Dress Circle and Grand Circle levels.

All bars are open half an hour before the performance and during the interval.

To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars.

The interval order form is displayed in the Foyer and in each Bar.

Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open.

The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings.

The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.



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